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HANDBOOK
OF THE
PIERPONT MORGAN WING

New York, Metropolitan Museum of Art
" Morgan Collection.

THE METROPOLITAN MUSEUM OF ART

THE
PIERPONT MORGAN
WING

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1929

A HANDBOOK

BY

JOSEPH BRECK

ASSISTANT DIRECTOR • CURATOR OF DECORATIVE ARTS

AND

MEYRIC R. ROGERS

Second Edition

NEW YORK
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THE METROPOLITAN MUSEUM
OF ART, 1929

PREFACE TO THE FIRST EDITION

This Handbook has been written to serve a two-fold purpose: first, to provide brief but informative comment upon the objects exhibited in the galleries of the Pierpont Morgan Wing, and, secondly, to supplement this description by a series of general chapters on the development of the major and minor arts—with some consideration of political, social, and economic conditions—in the periods represented in the J. Pierpont Morgan Collection.

The first half of the Handbook, Parts I-IV, on mediaeval and Renaissance art, is the work of the undersigned. When this book was begun, several years ago, I had hoped to have the coöperation of Miss Myrtilla Avery in the writing of the section on mediaeval art; but after some preliminary work had been done, it was found impossible, to my regret, to continue this plan, owing to the demands upon Miss Avery's time as Associate Professor of Art at Wellesley College.

With the exception of Part VIII and of a few passages in the preceding chapters, the second half of the book, dealing principally with French art of the seventeenth and eighteenth centuries, is the work of Mr. Rogers; it was written when Mr. Rogers,

PREFACE

now Professor of Art at Smith College, was an Assistant Curator in the Department of Decorative Arts of this Museum.

JOSEPH BRECK.

April 12, 1924

PREFACE TO THE SECOND EDITION

Changes in the galleries have necessitated some revisions of the text; the book remains, however, substantially the same.

Mr. Rogers has been Director of The Baltimore Museum of Art since 1927.

JOSEPH BRECK.

March 30, 1928

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INTRODUCTION

The tablet in the Fifth Avenue hall of the Museum, erected in 1920 by the Trustees in memory of the late J. Pierpont Morgan, bears the following inscription, composed by the Hon. Joseph H. Choate:

ERECTED BY THE MUSEUM IN GRATEFUL REMEMBRANCE OF THE SERVICES OF JOHN PIERPONT MORGAN FROM 1871 TO 1913 AS TRUSTEE BENEFACTOR AND PRESIDENT. HE WAS IN ALL RESPECTS A GREAT CITIZEN. HE HELPED TO MAKE NEW YORK THE TRUE METROPOLIS OF AMERICA. HIS INTEREST IN ART WAS LIFELONG. HIS GENEROUS DEVOTION TO IT COMMANDED WORLDWIDE APPRECIATION. HIS MUNIFICENT GIFTS TO THE MUSEUM ARE AMONG ITS CHOICEST TREASURES. VITA PLENA LABORIS.

From the first days of the Museum, Mr. Morgan contributed generously to the support of this institution, of which he became a Trustee in 1888 and President in 1904. His first recorded gift of a work of art was in 1897, but in the last decade of his life, which corresponded with his most active period as a collector, Mr. Morgan's gifts and loans were numerous and constant.

Among the gifts may be noted such single objects

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as the portrait of Christopher Columbus by Sebastiano del Piombo, given in 1900; the large altarpiece of the Assumption of the Virgin by Benvenuto di Giovanni, given in 1910; the set of Gothic tapestries figuring the Sacraments, given in 1907; the alabaster altarpiece from Saragossa, given in 1909; and the bas-reliefs from the Temple of Rameses I at Abydos, given in 1911. Of outstanding importance was the gift in 1906 of the post-Renaissance section of the Georges Hoentschel Collection. This part of the famous collection formed by the noted French decorator and architect included principally French wood-work, furniture, decorative paintings, and ormolu of the late seventeenth and the eighteenth century. The gift immediately placed the Museum in an enviable position with respect to the representation in its collections of this period of the decorative arts. At the same time, Mr. Morgan lent to the Museum for an indefinite period the mediaeval and Renaissance section of the Hoentschel Collection, which comprised notable examples of sculpture, tapestry, and other works of art of the earlier periods. The Hoentschel Collection was received by the Museum in 1907 and, after a temporary exhibition of part of the collection, was installed with other exhibits of decorative arts in the newly constructed Wing F, which was opened to the public in 1910. Among Mr. Morgan's other loans to the Museum, previous to the epochal Loan Exhibition of 1914-1916, may be noted the Garland Collection of Chinese porcelains, acquired by Mr. Morgan in 1902 and subsequently increased by numerous additions; and the beautiful Gothic sculptures from the chapel of the Château of Biron, lent in 1907. The record of Mr. Morgan's donations

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would be incomplete without a mention of his liberal support of the Museum's Egyptian expeditions.

In 1912, Mr. Morgan sent to the Museum the collections which he had assembled in his London residence, Prince's Gate, and in his country place, Dover House, together with collections on loan in the Victoria and Albert Museum and in the National Gallery, London, and other acquisitions which had accumulated in Paris. Over four thousand objects made the hegira across the Atlantic. Before plans had been completed, however, for their exhibition, Mr. Morgan died in Rome on March 31, 1913. It was thus his ill fate never to see brought together in one exhibition the entire collection of works of art which, with characteristic, purposeful energy and keen discrimination, he had formed within a surprisingly brief period of years.

Fortunately, he was succeeded by a son no less eminently gifted and public-spirited. Within two months after his father's death, the younger Mr. Morgan authorized the Museum to proceed with the exhibition of his father's collections, pending a future decision as to their ultimate disposition. This celebrated Loan Exhibition, which occupied the entire second floor of Wing H, was opened on February 17, 1914. The exhibition continued until May 28, 1916.

A few months previous, in February, 1916, Mr. Morgan gave to the Museum the world-famous Colonna altarpiece by Raphael, which had been exhibited in the Museum since 1912; the Biron sculptures, previously referred to; and the mediaeval and Renaissance section of the Hoentschel Collection, which, as already noted, had been lent to the Museum

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by his father in 1907. This munificent gift was followed in December, 1917, by the gift of over three thousand objects from the collections which had formed part of the Loan Exhibition of 1914-1916. In this gift were comprised—to note some of the principal features—Assyrian, Egyptian, and classical antiquities; Germanic and Gallo-Roman remains; the magnificent collections of Byzantine, Romanesque, and Gothic enamels and ivories; mediaeval and Renaissance metalwork, sculpture, jewels, crystals, amber, and other precious examples of the decorative arts; French pottery of the sixteenth, seventeenth, and eighteenth centuries, including the Le Breton Collection; the superb Negroli casque, a masterpiece of the Renaissance armorer's art; a large collection of snuff-boxes and other small objects in gold and enamel, exquisitely jeweled and ornamented; a watch collection of the first order; several fine paintings, including the Annunciation by Roger van der Weyden and the set of decorative panels by Hubert Robert from Bagatelle; and various specimens of Oriental art such as a group of Arabic mosque-lamps of enameled glass, a rare Chinese bronze vessel of the Chou period, and remarkable examples of Indian carpet weaving.

In making this princely gift to the Museum, Mr. Morgan carried out the desire of his father that a large and valuable proportion of the collections housed in the Museum in 1913 should come into the possession of the American people, thus enlarging their opportunities for the study and enjoyment of art.

Wing F, where the Hoentschel Collection had been shown since 1910, was now devoted to the permanent

INTRODUCTION

exhibition of the Morgan Collection, and officially designated, by vote of the Trustees, the Pierpont Morgan Wing. The installation of the collection was undertaken as expeditiously as possible, and on June 11, 1918, the Pierpont Morgan Wing was opened to the public. Here, with some exceptions,¹ are exhibited the works of art presented to the Museum by Mr. Morgan and his son. Since the opening of the wing the collection has been increased by several welcome gifts from Mr. Morgan of eighteenth-century French woodwork—notably the *boiseries* from the Hôtel Gaulin at Dijon, the installation of the collection has been perfected, and the wing is now devoted exclusively² to the Morgan Collection.

Works of art earlier in date than the second quarter of the eighteenth century are shown in the galleries on the first floor of the wing; the second floor is devoted to the art of the eighteenth century. The collection is arranged in chronological sequence. The visitor is advised to proceed from the entrance vestibule (Germanic and Gallo-Roman antiquities) at the south end of the main hall to the west side-galleries³ (Early Christian, Byzantine, Romanesque, and Gothic art); then, returning through the main hall (Gothic and Renaissance art) enter the series of side-galleries on the east (Renaissance and French art of the Louis XIV and Regency periods) through which the visitor proceeds to the staircase leading to the

¹The paintings, the Assyrian, Egyptian, and most of the classical antiquities, including the Gréau Collection, and some miscellaneous objects, including the Oriental works of art, are exhibited elsewhere in the building.

²With the exception of a few objects which, by Mr. Morgan's permission, are here shown for their educational value in relation to other objects in the collection.

³On the visitor's left as he enters the wing.

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second floor, where the circuit is continued on the east side by galleries of French art of the Regency and Louis XV periods, and, on the west, by a corresponding series devoted to the art of the Louis XVI period.



PART I
GALLO-ROMAN
AND
GERMANIC
ANTIQUITIES



GALLERY F I

Although most visitors to the Museum are probably familiar to some extent with the dress and manners of the ancient Romans, it is more than doubtful if this bowing acquaintance, so to speak, with the past extends to the Germanic invaders who overwhelmed the Roman Empire in the fifth century of our era. Countless works of Roman art, in which contemporaneous costume is illustrated, have come down to us: but the barbarian hordes were little versed in the monumental arts and unskilled in figure representation; it was in metalworking, in the making of weapons and other utilitarian objects, or in the delicate ornament of the goldsmith's art, that they excelled.

Fortunately, however, it was a general custom among the Germanic tribes to bury with the dead the weapons, ornaments, and utensils which they had possessed during life¹; and excavations have brought to light not only a vast quantity of material deposited in graves but also valuables buried for safety, votive-offerings, and occasional lost objects. Inadequate as

¹The known Germanic cemeteries are very numerous. In ancient Gaul alone (France, Switzerland, and the adjacent parts of Germany) about 2,300 cemeteries have been listed. The Germanic cemeteries, however, vary greatly in extent—from a few interments to the 4,500 graves opened in the cemetery of Keszthély in Hungary.

THE PIERPONT MORGAN WING

these remains may appear when compared with the abundant records of Roman civilization, they are yet sufficient to permit one to form a fairly definite picture of the long-haired, fair-skinned Germanic warrior at the time when the barbarian kingdoms were in the making.

The infantryman, Tacitus tells us, went into battle wearing only a simple cloak. The outfit of the chieftain or leader was more extensive. We see him clad in breeches and short-sleeved tunic; his feet pro-

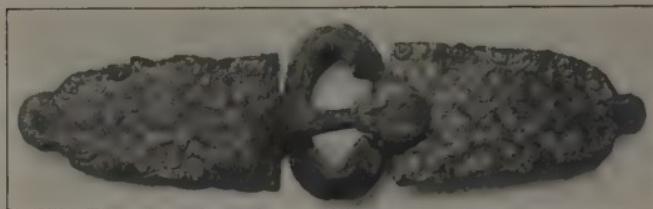


FIG. I. IRON BELT BUCKLE PLATED WITH SILVER

tected by laced shoes of hairy skin, to which are attached bands wound around the legs below the knees; his waist encircled by a metal-studded belt fastened by a buckle between two large plaques of iron or bronze decorated with silver (fig. 1). The belt supports his scamasax—a heavy, single-edged, straight-bladed cutlass—and a pouch which held various objects such as a comb, shears, and tweezers. At his left side hangs his sword, or spatha, suspended from the shoulder by a baldric, and carried like the scamasax in a sheath, generally of wood, covered perhaps with hide. A throwing-axe and a spear are his other weapons; and a shield of wicker or of wood, covered with leather and mounted with a metal boss and hand-grip, affords protection. The shield is

supplemented perhaps by a helmet and by rudimentary chain- or scale-armor. If he wears a mantle, it is secured by a large brooch, no less richly ornamented than those (usually worn in pairs) fastening the cloak which the woman wears over her shift, or under-tunic, of linen. Around her neck is a string of large beads of amber or variegated glass. Ear pendants, armlets, rings, and hair-pins are among her personal ornaments. She too carries a pouch for her small possessions; and other objects, keys, for example, are attached to a metal disk (fig. 2) of openwork design, worn at the belt.

A notable collection of barbaric art is exhibited in the entrance gallery at the south end of the large hall of the Morgan Wing. The majority of the exhibits are Germanic, but the collection also includes some Celtic (Gallic) and Gallo-Roman objects, and even some purely Roman or Byzantine.²

With the exception of a small collection of metal-work from the Caucasus and a few pieces of Scytho-Siberian style, the material here exhibited is composed of three collections purchased by Mr. Morgan in 1910 and 1911. One of these, the Queckenberg Collection, is made up of the contents of not less than twenty-five graves in a Frankish cemetery at Niederbriesig, a small village between Coblenz and Bonn.

²In the absence of any records of excavation, it is impossible to state whether some of the objects included in the collection, manifestly Roman or Byzantine in origin, were found in the graves or secured from other sources.



FIG. 2.
CHATELAINE PLAQUE
SILVERED BRONZE

THE PIERPONT MORGAN WING

The second collection was brought together by a Paris dealer, Stanislas Baron; the objects are said to have come mainly from Merovingian tombs in the north of France (chiefly Picardy) and in the south; but we know the definite provenance of only one group, the contents of the so-called military tomb at Vermand (fig. 3). The third collection is composed of objects reputed to have been found in some ten ancient cemeteries in the Marne and Aube valleys.

The purely Roman and Byzantine objects in the collection are readily distinguished from the barbaric material by a marked difference in style, as well as by greater delicacy of workmanship, skilled modeling, and the use of engraved gems.

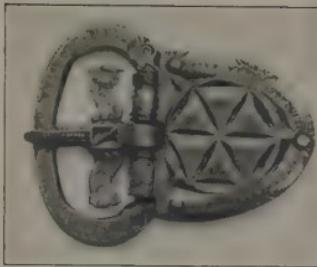
The Gallo-Roman objects, principally jewelry, represent one phase of the provincial Roman art which flourished in the prosperous cities of Gaul under the Pax Romana. At the time of Caesar's conquest of Gaul, the region had long been inhabited by Celtic tribes, whose art had its own decorative motives showing a preference for linear design and simple geometric patterns, delicately rendered; a notable feature is the use of enamel,³ usually in the champlevé technique. The Roman conquest did not extinguish this native art,⁴ but so transformed it that it became a provincial style of the Empire, known as Gallo-Roman.

³ Colored vitreous pastes (glass) fused on to the surface of metal or into compartments either hollowed out of the metal (champlevé) or built up by soldering metal strips to the plate in the form desired (cloisonné). See pages 54, 57, 92, 96 for a further account of enamel.

⁴ In the seventh and eighth centuries, Celtic art flourished anew in the British Isles, where it had taken refuge, and achieved remarkable results in manuscript illumination, carving, and metalwork.



A



D



C



B

FIG. 3. FOUR OBJECTS IN SILVER-GILT FROM THE SO-CALLED MILITARY TOMB AT VERMAND. ASCRIBED TO THE SECOND HALF OF THE IV CENTURY
A, B, AND C ARE PARTS OF A SPEAR. D IS A BUCKLE

THE PIERPONT MORGAN WING

In the fifth century, Gaul was invaded by the Vandals on their way into Spain, and by the Visigoths who conquered southwestern Gaul and a large part of Spain. Under the leadership of Clovis, who succeeded his father, Chiladeric, in 481, the Salian Franks, who occupied what is now Holland and Belgium (the other branch of the Franks, the Ripuarians, dwelling further inland on the banks of the Rhine), seized the portion of northern Gaul which still remained subject to Roman authority, and in 507 further extended this domain by conquering the Visigothic kingdom of Toulouse. In the second half of the sixth century, the Franks absorbed the territory held by the Burgundians, Allemanni, and Bavarians, so that a vast domain now awaited the consolidating genius of Charlemagne. In the meantime, the Frankish conquests had brought Roman rule in Gaul to an end, and the ravaged land was plunged into a condition of barbarism only gradually ameliorated through the progress of Christianity and through political and commercial contact with more civilized lands. Under Clovis and his successors, the Merovingian kings, art was more or less chaotic. On the one hand, the native Frankish art, best exemplified in metalworking, maintained its Germanic character. But, on the other, we find Byzantine art entering in the train of the Church, embellishing the Merovingian basilicas described by Fortunatus and Gregory of Tours; nor must we disregard the influence of the articles of luxury imported from the Eastern Empire and the Orient by the "Syrian" merchants in Gaul. It was not, however, until the end of the eighth century that the Germanic style was finally submerged in the Carolingian Renaissance, when the revival of learn-

ing at the court of Charlemagne and the imperial patronage of the art of Byzantium gave a new direction to Frankish art.

The Franks were only one branch of the Teutonic peoples who wandered restlessly over Europe in the period of the barbarian invasions.⁵ The objects found in the cemeteries of the various tribes reveal a native Germanic art, common, at least in its general characteristics, to all. It is essentially an art of ornament, akin to the Oriental in its love of geometric patterns in flat design and its negation of the realistic, plastic qualities conspicuous in Greek and Roman art. Although fantastic bird and animal forms were popular⁶—due in part, perhaps, to the influence of classical art—they are always conventionally rendered, another point of resemblance with the art of the Orient, whence the barbarians undoubtedly

⁵At its narrowest limits, the period extends from about 376 (when the Visigoths, settled in southern Russia, were driven by the Huns to cross the Danube and invade the Empire) to the time of Charlemagne. But long before the fourth century the Germanic tribes were moving down from the north to the south and to the east and west; and the Viking period of the Teutonic migrations carries us from the time of Charlemagne to a date well advanced in the eleventh century.

⁶Motives based on the plant (except the vine) and the human form are rare.



FIG. 4. GOLD HORSE-TRAPPING
PERSIAN, ARRACIDIAN, ABOUT
1 CENTURY B.C.



FIG. 5. BRONZE
FIBULA

THE PIERPONT MORGAN WING

borrowed many design motives and the technique of colored inlays (garnets and glass pastes). It will be recalled that the Goths, a Teutonic people, had settled in southern Russia on the shores of the Black Sea in the later part of the second century, and had occupied this border-land territory until late in the fourth century when one section of the tribe, the Visigoths, was forced across the frontiers of the Roman Empire by the Huns sweeping down from central Asia, while the other, the Ostrogoths, was driven into the interior and conquered by the Mongolians; thus the Goths, for a considerable period of time, were in an advantageous position to receive and transmit influences coming from the East.

Although Oriental influence appears to have played the most important part in the formation of the Germanic style of the migration period, it must not be forgotten that in the first two or three centuries of our era there was a considerable interpenetration of Romans and Germans, which naturally had cultural results.

The exhibits in Gallery F 1 comprise a variety of objects, such as brooches, buckles, chatelaine plaques, bag-tops, bracelets, torques (neckpieces in the form of an open ring), shears, tweezers, knives, spoons, rings, hair-pins, keys, combs, beads, and glass drinking-vessels. The weapons have been transferred to the galleries of the Department of Arms and Armor, except for a small group of typical examples.

The brooches, or fibulae, constitute a numerous group. The simplest type (rare on the whole) is the ring brooch, a closed or partly open metal ring with a hinged prong greater in length than the diameter of the ring; the buckle presumably originated from

fibulae of this type. In the plate type, the prong is hinged beneath a plate of circular, polygonal, or fantastic shape, and adjusted to a catch. A third type in its simplest form resembles our familiar safety-pin; but as the type developed, the bow was covered by an ornamental plate, and, with the substitution of the hinge for the spiral, the type merges with the plate fibulae (fig. 5). The collection includes a few early Celtic and north Italian fibulae of the safety-pin type, but most of the fibulae here are Merovingian. Of these, several types are represented; among the most interesting are circular or polygonal brooches of gold (fig. 6) richly ornamented with filigree of wire and clustered gold globules, and with inlays of garnets and glass paste. Another class of objects, admirably

represented in the collection, consists of buckles in various shapes and sizes. Characteristically Germanic are the large belt buckles (fig. 1) with accompanying plaques of iron or bronze decorated with silver in elaborate linear designs. Plating is the usual process: the design is worked out by roughening the iron or bronze; a thin metal foil of some color different from the ground is then applied and beaten until it adheres to the roughened parts. Silver and tin were much used in plating. Sometimes repoussé work occurs on the foil. The Germans were also expert in inlaying metals, but this technique is less common than plating. Sword blades show that the



FIG. 6. CIRCULAR FIBULA
BRONZE COVERED
WITH GOLD

THE PIERPONT MORGAN WING

metal-workers were skilled in damascening—the welding together of different colored metals.

The drinking-cups (fig. 7) and other vessels in the wall cases are examples of the glass industry which flourished in Gaul, especially in the region of the Rhine. The shape of the "tumbler drinking-glass," rounded on the bottom so that it could not be set down until empty, and the applied decoration are characteristic.

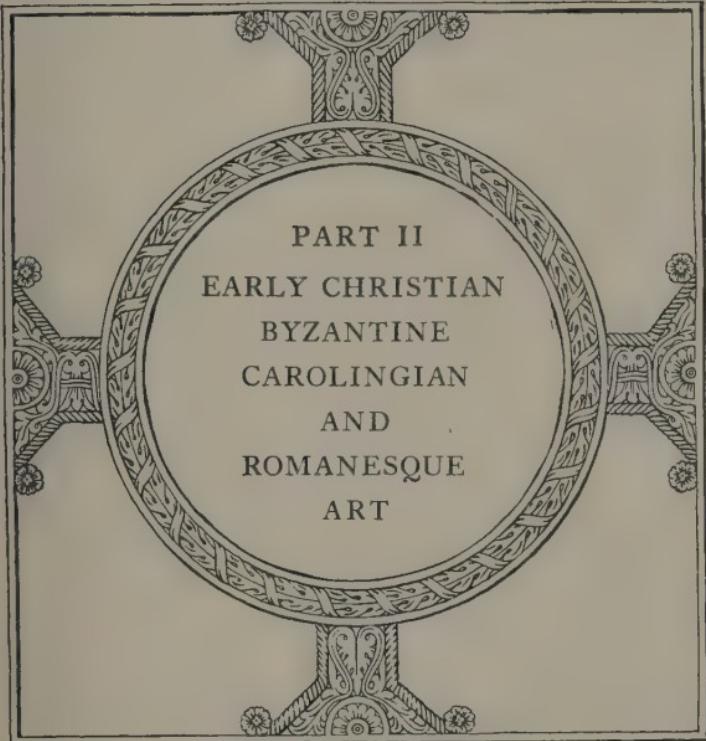
The iridescence which adds so much to the beauty of ancient glass is due to chemical decomposition through burial in the earth. The beads of variegated glass, which were a favorite ornament of the Germanic women, are probably not of local manufacture but importations from Palestine or Syria, or from Alexandria in Egypt.

The collections just noted will give the visitor some idea of the native artistic attainments of the barbarian population of western Europe in the period preceding

Charlemagne. Meanwhile, in the Eastern Empire, with Constantinople as its capital, a new style of art had developed from the fusion of Hellenistic and Oriental traditions. The characteristics of this Byzantine art, the influence it exerted on the art of western Europe in the time of Charlemagne, and the emergence of the Romanesque style we shall consider in Part II.



FIG. 7. GLASS CUP
WITH APPLIED
DECORATION



PART II
EARLY CHRISTIAN
BYZANTINE
CAROLINGIAN
AND
ROMANESQUE
ART

CHAPTER I

INTRODUCTION

In Gallery F 2, the first on the left as the visitor enters the Morgan Wing, are exhibited ivories, enamels, metalwork, and other works of art dating from the first through the twelfth century. These exhibits, which comprise some of the greatest treasures in the Morgan Collection, will be discussed in the following chapter; in this, a brief outline is attempted of the development of Christian art during the first twelve centuries of our era.

The Early Christian period, although of somewhat indefinite chronological limits, may be said to extend from the later part of the first century, when Christian art makes its first appearance, to about the sixth century, when Constantinople under the Emperor Justinian flourished as a center of Christian art, and the Byzantine style, long in preparation, took definite form. By the second century, Christianity had spread to most parts of the Empire, and persecution served only to gain new adherents to the faith. In 313 Christianity became nominally the state religion through the famous edict of Constantine, the first Christian emperor. With the triumph of the Church, Christian art entered upon a period of great development in marked contrast with the humble position

it had occupied during the first three centuries, when it had been little more than a funerary art, existing obscurely in the catacombs, its iconography limited to a few symbols¹ and biblical episodes² with mystic meaning, through which the faithful expressed their belief in the life to come and implored the protection of the Savior.

The earliest Christian art is not distinguished from contemporaneous pagan art by any peculiarity of style. The Christians merely borrowed the existing forms of classical art and adapted them to their needs. The style which then prevailed throughout the Roman Empire was the Hellenistic, a hybrid form of late Greek art, degenerate but still reminiscent of the nobility of earlier days. It was not a uniform style, dominated by Rome; on the contrary, it was only during the short period of the Empire's greatest centralization and political unity that the particular form of Hellenism which flourished at the capital enjoyed even a limited vogue outside of Italy. Certainly, after the third century Rome could make no claim to leadership in matters of art. It is not Rome, but the art and culture—suffused with orientalism—of the great Hellenistic cities of Antioch, Ephesus, and Alexandria which contributed most to the development of Early Christian art.

The triumph of the Church, which followed Constantine's edict of 313, profoundly affected both the character of Christian art and the conditions under

¹The fish, for example, was a symbol of Christ, since the Greek word for fish ΙΧΘΥΣ is an anagram for Ἰ(ησοῦς) Χ(ριστὸς) Θ(εοῦ) Υ(ἱὸς) Σ(ωτήρ) (Jesus Christ, the Son of God, Savior).

²Mainly illustrating the funeral liturgy. The prayers for the dead related instances of divine protection and supplicated the same protection for the soul of the deceased.

which it was produced. The restricted, symbolic art of the catacombs now entered upon an extraordinary period of expansion. Splendid churches of the basilican type³ were erected throughout the land. These were plain on the exterior, but within were richly adorned with mosaics⁴ or wall paintings, at first purely decorative, then pictorial and didactic in character. In the latter form, the mural decorations of the nave, of the triumphal arch separating the nave from the apse, and of the apse itself served the double purpose of instructing the unlettered in sacred history and dogma, and of manifesting the joy and the gratitude of the faithful in the victory of the Church.

Christian sculpture, which in the period of the catacombs was practically non-existent, now enjoyed a moderate degree of popularity, but its development was checked, among other causes, by the hostility with which the early Christians regarded anything in the nature of an idol. This objection did not apply so much to sculpture in relief, which seems to have been regarded as a form of embossed painting, as to sculpture in the round. Sarcophagi, with sculptured figure subjects based on pagan models but expressing Christian ideals and aspirations, were made in considerable number, and comprise the most important class of Early Christian sculpture. Chris-

³A type of church probably adopted and developed from the pagan building of the same name. Characteristic of the basilican plan is the broad nave with transepts and single or double side-aisles, covered with wooden ceilings and roof. At one end of the nave is the choir with its ambones, and the apse with altar and seats for the clergy. On the front of the church is a portico, or narthex, preceded by an atrium surrounded by a covered arcade.

⁴Small cubes of colored or gilded glass set in cement.

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tian themes also appear in wood- and ivory-carvings, miniature painting, metalwork, and other minor arts.

During the fourth and fifth centuries there was a great development of Christian dogma. The heresies which aroused such passionate feeling were but additional proof of the vitality of religious life in this period, further characterized by the growth of monasticism, the appearance of an extensive body of Christian literature, the rapid development of the cult of saints and martyrs, and the popularity of pilgrimages to famous shrines.

These new interests are reflected in the art of the triumphant period. From a limited number of themes concerned principally with the promise of a future life, the subject matter of Christian art was now enlarged to include a complete system of theology, and church walls were decorated with great cycles of scenes drawn from the New and Old Testaments. Some of the ancient symbols lost favor; others, such as the sacred monogram and the cross, became popular. The central figure in the new iconographical program is Christ, who is represented not only in scriptural episodes, but also as enthroned in majesty. In the earliest representations of the Savior, He has the appearance of a beardless youth; this is the Hellenistic type, reflecting Greek idealism. But in the fourth century a new type, the mature bearded figure with which we are familiar, makes its appearance; this is the Oriental, historical type which became generally accepted in the fifth century, although it did not entirely supplant the Hellenistic type until long after.

Byzantine art is a general term for the art of the Eastern Empire, which, after a period of incubation,

was perfected at Constantinople (Byzantium) in the reign of Justinian (527-565), and thereafter, during nine centuries, experienced the varying fortunes of stagnation, revival, and eclipse. When Constantine in 330 transferred the seat of empire from Rome to Byzantium (renamed Constantinople), he assured



FIG. 8. CONSULAR DIPTYCH
IVORY, 521 A. D.

to this city the eventual dominance of the Graeco-Oriental world. In 395 the Roman Empire was definitely divided into east and west. The Eastern Empire escaped the disasters of the fifth century which overwhelmed the west and reduced Rome to the rank of a provincial city governed by the popes. By the time of Justinian, the eastern provinces had been welded into a powerful state with Constantinople not only the political capital but also one of the principal centers of its intellectual and artistic life.

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The period of prosperity under Justinian was followed by one of decline in the seventh century, during which most of the provinces were lost to the Mohammedans; the conflict between cross and crescent continued until the very end of the Empire. From 726 to 842 the Empire was convulsed by the iconoclastic controversy. This originated in a reform movement, political as well as religious in character, opposing the superstitious, popular reverence for images. The triumph of the iconoclastic party temporarily directed art into secular channels, and caused the destruction on a vast scale of existing works of religious art. But the latter had taken too firm a grip upon the people to be thus uprooted, and the controversy ended with the revival of the cult of images.

With the accession of Basil I in 867 began a period of power and prosperity, which continued under the Macedonian and Comnenian dynasties until 1204 when Constantinople fell into the hands of the Crusaders and for over half a century was under Latin rule. A restoration was accomplished by the Palaeologi; but, impoverished and assailed on all sides, the Empire hastened to its decline, which was completed by the capture of Constantinople by the Turks in 1453.

Before the sixth century, Constantinople as an art center did not equal in importance such other great cities of the Empire as Alexandria, Ephesus, and Antioch; but the supremacy of the capital was definitely assured in the seventh century when the Arab conquests brought final disaster to the rivals of the imperial city.

In the development of Byzantine art two schools

of widely different tendencies are conspicuous. The more prominent was the aristocratic, theological school, which flourished under imperial and ecclesiastical patronage, and impressed its style upon the luxurious forms of art. Based largely upon Hellenistic tradition, the art of this official school is idealistic, abstract, stately. The other school, which developed contemporaneously but occupied a more obscure position until the late days of the Empire, had its origin in Syria and Egypt. It was a school of popular, monastic art characterized by a tendency to dramatize and make picturesque the incidents of sacred history; it was more spontaneous, less intellectual than the aristocratic school.

In Byzantine art, Hellenistic and Oriental elements mingle to produce a new style. From the classical inheritance came the traditions of a representative art, of the unity secured by the subordination of detail to ensemble, and of monumental dignity. The East contributed, in addition to new ornamental motives and new technical methods, its love of color and of flat pattern; its indifference to realistic expression and, of great importance in the history of architecture, the domical system of vaulting and the central plan, which became typical of Byzantine church architecture.

The first period of Byzantine art, which ends with the beginning of the iconoclastic controversy early in the eighth century, may be called the Golden Age of Justinian. This was a flourishing period for all the arts, which still retained Hellenistic reminiscences of plasticity, grace, and dignity. Magnificent, dome-covered churches, of which the most notable is Santa Sophia at Constantinople, testify to the skill of the

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Byzantine architect. Sculpture in the round was rarely practised—still less, after the first period—but relief sculpture was lavishly employed in architectural ornament. Wooden doors, ivory boxes and tablets, and various objects in metal afforded further opportunities for sculptural decoration. In the carving of ivory (fig. 8) an extraordinary excellence was attained. The mosaics and paintings of the first period, less stereotyped than in the later periods, show Byzantine art at its height.

Although art production was limited in the iconoclastic or second period, the reaction was not inimical to all forms of art. Religious subjects were replaced by secular themes, especially mythological subjects derived from classical art; and ornament attained an increased importance (fig. 23).

The third period of Byzantine art, commencing about the middle of the ninth century with the settlement of the iconoclastic controversy and the accession of Basil, is marked by renewed artistic activity, and the tenth and eleventh centuries constitute the second Golden Age of Byzantine art (figs. 9, 26). The proportions of the figure became more graceful; the ornament, more delicate and pure; the rendering, sure and facile. Although art was not exclusively religious, it was chiefly occupied in the service of the Church, and under the influence of ecclesiastical conservatism iconography hardened into a rigid system. Lack of initiative and a mannered style characterize the art of the twelfth century, with which the third period comes to an end.

After the restoration of the Palaeologi in the thirteenth century, there was an artistic revival animated by a new spirit, akin to that which was then trans-

forming the art of France and Italy. In this revival, which constitutes the fourth period, the popular monastic school played the principal part. Theological abstractions gave way to dramatic representations of the actualities of sacred story, designed not so much to teach dogma as to stir the emotions and prepare the way for its acceptance. What would have been the outcome of this art of mystic realism had it continued to develop, it is impossible to say, for the Byzantine Renaissance collapsed with the Turkish conquest of 1453. A lifeless art of immutable formulae was practised in the few monasteries which survived the conquest; but it was only in Russia that Byzantine art remained a living style, assimilating new elements, but still faithful to the ancient tradition.

Throughout its course, Byzantine art exerted a profound influence upon Italy. Of this, ample proof is afforded by the splendid churches erected during the fifth and sixth centuries at Rome and Ravenna, despite the disorders of the time. In the period of exhaustion which ensued, it was Byzantine craftsmen who did the finest work at Rome, where papal patronage gave encouragement to the arts; and it was their example which served as guide and inspiration to the local artificers. The art of the Eastern



FIG. 9. DORMITION OF
THE VIRGIN
IVORY, X-XI CENTURY

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Empire dominated southern Italy until the thirteenth century; and, in the north, Venice was a thoroughly Byzantine city. Under the assimilative Longobards, who invaded Italy in 570 and established there a kingdom which lasted until 771, the Byzantine style spread through northern Italy, and contributed to the revival of art in Lombardy during the Carolingian and Romanesque periods.

The state of the arts in western Europe north of the Alps in the time of the barbarian kingdoms has already been briefly touched upon in the preceding chapter. In consolidating the territories held by the Franks into a vast, if loosely united, empire, Charlemagne strove to revive not only the form but also the culture of the ancient Roman Empire. The new Emperor of the Romans did his best to make his court at Aix-la-Chapelle a cultural center which should rival the imperial Rome of former days. Men of learning, such as Alcuin of England, found welcome at court; skilled craftsmen were brought from Byzantium to embellish the capital; and works of art imported from the Eastern Empire served as models for the western artificers. Deprived of its patronage, the Germanic art of the Merovingian kings was submerged in the tide of Byzantine influence; and a new style arose, characterized by an imperfect assimilation of various elements derived from Byzantium and Rome, from the Orient and the British Isles. The ninth and tenth centuries, during which this style prevailed, constitute the Carolingian period.

After the death of Charlemagne, the struggles between the rival claimants for the disrupted Empire and the invasions of the Normans, Hungarians, and Slavs resulted in political and social anarchy. Under

these conditions, when the universal need for protection gave rise to the feudal system, art took refuge in the monasteries. Here, in the peace and discipline of the cloister—for example, in such great monasteries as those of St. Gall and of St. Martin of Tours—were produced the illuminated manuscripts, the carved ivories (fig. 10), and the metalwork which constitute the principal monuments of the Carolingian period. This monastic art is largely one of imitation and adaptation, so that it is often very difficult to distinguish local styles, even nationalities. Ivory-carvers drew their inspiration not only from Byzantine models, but also, and to an even larger extent, from manuscript illuminations. The painters of the illuminated Bibles, evangelaries, and psalters produced in the Carolingian monasteries were also influenced by Byzantium, but especially by the Anglo-Saxon and Irish art of the British Isles; these various elements were fused into an unmistakable style, extremely decorative, animated and vigorous. From the metalworkers came jeweled book-covers, reliquaries, altar-frontals, and even occasional images in the round such as the celebrated Saint Faith at Conques. Apart from ivory-carving, however, sculpture was little practised in the Carolingian period. Its highest development was reached in Ger-



FIG. 10. THE VIRGIN
ENTHRONED
CAROLINGIAN IVORY
PLAQUE

many under the beneficent rule of the Othos in the tenth century, when Saxony, Franconia, and the Rhineland were great centers of artistic activity. Whether or not this was due to the hypothetical Greek craftsmen who are said to have accompanied the Byzantine princess, Theophano, upon her marriage to Otho II, German art attained a high level in both the Carolingian and the succeeding Romanesque period, distinguished by a crude, forceful realism and by a technical ability above the average.

Meanwhile, in the Iberian peninsula, there had been developing a brilliant Moslem civilization which immensely outshone the flickering light of the Carolingian Renaissance. What city in northern Europe at this time could compare with tenth-century Cordova, famous for its university, its magnificent palaces, its three thousand mosques, and its three hundred public baths? Especially the baths!

In 710, fresh from their conquests in the Near East and northern Africa, the Arabs had invaded Spain, defeated the Visigoths, and speedily made themselves masters of the greater part of the peninsula, thus adding to the Mohammedan world its principal domain in the West. The Arab art of Spain, although distinctive in style, derives directly or indirectly from two principal sources, Byzantium and Persia. The most conspicuous elements, especially in architecture and sculpture, are those of Iranian origin; they include the familiar horseshoe-arch; the domical system of vaulting, which gave to the Mohammedan mosque its characteristic cupola; and the "coloristic" technique of decorative carving in which the ornament is kept in one plane contrasting sharply with a deeply shadowed background.

In the eleventh century, the small Christian kingdoms in the north of Spain became sufficiently powerful to encroach gradually on their Mohammedan neighbors, until, in the thirteenth century, the Moors had been driven into the mountainous kingdom of Granada in southern Spain, where for two centuries more their civilization continued to flourish.

The Christian art of western Europe in the eleventh and twelfth centuries is commonly known as Romanesque.⁵ In this period changing political and social conditions gave a new impetus to art. The decentralizing tendency of feudalism was now opposed by the growing power of monarchy; and in France, as in England after the Norman conquest of 1066, the evolution toward national unity proceeded apace. Both France and England were destined to become strong, single kingdoms; but another fate was in store for Germany, since the struggle between pope and emperor, the rivalry and rebellions of the German vassals, the difficulty of holding Italian territory could have but one result—the eventual collapse of the Holy Roman Empire⁶ and the dissolution of Germany into a confused confederation of small powers with no strong central government. In the conflict between imperial and papal ambitions, Italy had no chance of attaining unity; but these conditions favored the rise of the city states, which were to contribute so much in the period of the Renaissance to the development of art.

The new importance of the communes, not only in

⁵When this term came into use early in the nineteenth century, it was thought that the art of this period showed a greater dependence on Roman forms than is now generally admitted.

⁶After the death of Frederick II in 1250.

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Italy but elsewhere, reflects the increased industrial and commercial activities of the period. Commerce between the East and West was fostered by the Crusades (from the end of the eleventh to the end of the thirteenth century), and the contact with Oriental civilization developed new ideals of luxury. In the brilliant Provençal school of southern France, literature once again began to flourish. Universities were founded and multiplied; and learning—of a sort—became more general.

Although the day was drawing near when communal art should produce the great Gothic cathedrals of the thirteenth century, the patronage of art in the Romanesque period was still preponderantly monastic. The reformed Benedictine order of Cluny, established in Burgundy in 910, was an active agent in the development and spread of Romanesque art. The eleventh century saw the rise of two other great reform orders, the Carthusian and the Cistercian, the latter particularly influential in architecture, although it austereley neglected sculpture. The importance of religion in the Romanesque period is clearly seen in the wealth and power of the monastic houses; in the magnificent churches built to enshrine famous relics; in the pilgrimages, which contributed a great deal, incidentally, to the dissemination of new styles of architecture and sculpture; and finally, in the numerous Crusades undertaken to free the Holy Land from the infidel.

After the dreaded year 1000 had been safely passed, many of the older shrines were rebuilt and new churches were constructed in vast numbers. It is in church architecture that Romanesque art attained its most original form. Several regional styles developed

in France; Lombardy contributed notable advances to the creation of the new style, and there were important developments in England (the Norman style), in Germany, and in northern Spain. But it must suffice to describe briefly the typical Romanesque church. The general basilican plan was still retained with the transepts more developed; but the great innovation was the substitution of stone vaulting for the timber roof and flat wooden ceilings of the earlier churches. The great advantage of this vaulting was that it lessened the danger of fire. Through this change the appearance of the church was radically altered. Whatever the system of vaulting—domical, barrel, groined, or ribbed—the weight of the stone vault necessitated a narrow nave, sturdy pillars, and thick, low walls, massive enough to resist the thrust of the vault. Light was admitted through round-headed windows, small in scale so as not to weaken the walls. These small windows did well enough in the south, where dim interiors were a welcome relief from the blaze of sunlight; but in the north, larger windows which would admit more light were desirable. Accordingly, the earlier system of timber roofing was often retained, as the walls, when pierced with large window openings, were not strong enough to support the weight of the heavy Romanesque stone vaulting. The solution of the problem was shortly to be found in the development of the Gothic constructional system.

The sobriety of form which characterizes the Romanesque church was relieved by carvings on capitals, portals, and other parts of the edifice; by the stained glass which filled the deep-set windows; and by the frescoes which adorned the interior. Monu-

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mental sculpture, which for centuries had been practically extinct in western Europe, now revived as an adjunct to architecture. Our space is too limited for any discussion of the many local schools of sculpture which developed in France, or of the various schools which flourished in Italy, Germany, Spain, and elsewhere in this period. Attention may be called to a few characteristics of Romanesque sculpture in general (figs. 11, 31).

The material for monumental sculpture was generally stone, although wood and marble were also used. The ancient custom of painting and gilding sculpture continued, but this polychromy was limited to a few colors which were applied without any great effort at realistic imitation. It is difficult to realize what must have been the original appearance of Romanesque sculpture, as in most cases little or nothing remains today of the painting and gilding which completed the carver's work. Technically, Romanesque sculpture rarely rises to any very high level. The craftsmen who were charged with the sculptural decoration of the great churches and monasteries of this period had to relearn the most elementary principles of their art. Preoccupied with technical difficulties, the Romanesque sculptor did not bother himself much with studying directly from nature, although he had a keen sense of the dramatic which shows powers of observation. To illustrate the didactic program devised for the sculptor by his ecclesiastical clients no great ability in the imitation of nature was essential; for purposes of instruction, conventional forms sufficed if only sufficiently realistic to be recognizable. It is not surprising, therefore, that the Romanesque sculptor should have turned, in the



FIG. II. THE VIRGIN
AND CHILD
PAINTED WOOD
FRENCH, XII CENTURY

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main, to other models than nature, and have copied or adapted to his needs chance remains of classical art (which had a distinct influence upon the development of sculpture as well as of architecture in southern France), the patterns of Oriental textiles, Christian ivories, and especially the manuscript illuminations produced at Byzantium or in his own monastic schools.



FIG. 12. SAINT JOHN
THE EVANGELIST
ENAMEL
RHENISH, ABOUT 1180

shrine were studded with precious stones, cameos, and engraved gems. Bronze casting was carried to perfection. Early in the twelfth century, enamel (figs. 12, 30, 32-34, 52) became the most popular means of ornamenting metal, and the champlevé process, more suitable for work on a large scale than the intricate and costly cloisonné method of Byzantine art, came into favor. The Rhineland, the valley of the Meuse, and Limoges, in central France, were the principal centers of enameling in the Romanesque period. More will be said of these minor arts when we come to the discussion of the objects exhibited in Gallery F 2.

Except in the form of manuscript illuminations

little has survived of Romanesque paintings. The colors are few and crude, applied in flat washes, strongly outlined and summarily modeled with cross-hatchings and coarse touches of light and dark. The drawing is schematic; the attitudes are often violent to the point of extravagance; but there is usually a decorative quality which redeems many faults.

As the period advanced, stained glass for windows came into vogue. This Romanesque glass, characterized by severe, monumental design and deep, rich color, is of the "mosaic" type, i. e., composed of small pieces of pot-metal glass held together by strips of lead which follow the main outlines of the pattern. In this early leaded glass, painting holds an entirely subservient position.

The iconography which developed in western Europe during the Romanesque period differs in several respects from that which prevailed contemporaneously in the official school of Byzantine art. It is less sacramental, more universal in character. It too is concerned with religious instruction, but it supplements the traditional themes of scriptural episodes and representations of sacred personages with subjects drawn from the entire range of human knowledge and belief, subjects which are not only instructive in themselves but also susceptible of alle-



FIG. 13. LEAF OF IVORY
DIPTYCH
SPANISH, XII CENTURY

THE PIERPONT MORGAN WING

gorical interpretation as demonstrations of dogma and moral precepts. What may seem to us obscure was not so to the faithful in this age of scholastic subtleties, when sermons made clear to the people the meaning of the allegories, types, and symbols which met their eyes as they entered the church and surrounded them in their devotions. We find, then, in Romanesque art not only scriptural subjects, often with figurative meanings in addition to their historical significance, but also scenes from the lives of the saints; representations of the seven liberal arts; of the vices and virtues; of the mechanical and manual arts; of the seasons and their occupations; and, for good measure, an extraordinary fauna of fantastic beings and of half-real, half-imaginary animals derived from the bestiaries and travelers' tales of distant lands. Even profane subjects make their appearance, and genre creeps in, more or less sanctimoniously disguised. Romanesque art, one might say, was a handbook in which was written for all to read what the world then knew and what it believed. This vast encyclopedic program is only roughly suggested in the Romanesque period; it was to be perfected in the succeeding age of Gothic art.

In the second half of the twelfth century, when Romanesque art was at its height, there was developed in the Île-de-France and in Normandy a new principle of construction which speedily transformed the art of building and made possible the soaring beauty of the Gothic cathedrals. But the discussion of Gothic art must be reserved for another chapter; it is time now to pass in review the objects which await our inspection in Gallery F 2.

CHAPTER II

GALLERY F 2

In the first case (A) on the left, as one enters Gallery F 2, is exhibited the Albanian treasure, a group of objects in gold and silver found in the vicinity of Vrap near Durazzo in Albania.

With the exception of one cup in the Constantinople Museum and of one drinking-bowl in the Economos Collection, Paris, the entire lot of forty-one pieces comprising this treasure was acquired by Mr. Morgan between 1902 and 1907. The objects may be divided into two groups: one, gold and silver vessels, and the other, gold ornaments for personal adornment. Stylistically, all the vessels in the first group are Byzantine in character with the exception of the pair of undecorated gold drinking-bowls, which are Oriental in style, and of the silver bucket (fig. 15), which combines both Byzantine and Oriental elements. The gold ornaments, consisting of buckles (fig. 14), strap-ends, and various mountings, are closely related to similar objects in bronze which have been found in barbarian graves in Hun-



FIG. 14. GOLD BUCKLE
THE ALBANIAN
TREASURE

THE PIERPONT MORGAN WING

gary. The principal design motives, the half-palmette, the circular lobed leaf, and the vine meander, are unmistakably Oriental in character. The entire treasure is presumably the work of nomad craftsmen in the train of barbarian tribes migrating through the Balkans from central Asia. Many difficult questions are involved in the matter of dating, but in a general way the treasure may be assigned to a period from the sixth to the ninth century. One of the most interesting pieces is a gold cup



FIG. 15. SILVER
BUCKET
THE ALBANIAN
TREASURE

(fig. 16) ornamented in repoussé with four symbolic figures with mural crowns representing Constantinople, Cyprus, Rome, and Alexandria; the cup is probably a copy in gold of an earlier Byzantine original in silver.

Pausing for a moment to note a French wood-carving of the twelfth century representing the seated Virgin holding the Christ Child on her knees (fig. 11), we pass on to the second case (B) where is exhibited a group of six silver plates of exceptional rarity and importance. These famous plates (fig. 17) form part of a



FIG. 16. GOLD CUP
THE ALBANIAN TREASURE



DAVID BEFORE SAUL



DAVID AND GOLIATH

FIG. 17

TWO SILVER DISHES, SYRIAN (?)
OF THE VI CENTURY
FORMING PART OF THE
CYPRUS TREASURE

THE PIERPONT MORGAN WING

treasure which was discovered in 1902 at Karavàs near Kyrenia on the north coast of the island of Cyprus. Altogether, eleven silver dishes and a quantity of gold jewelry were found, of which five plates and a few pieces of jewelry were retained by the government at Cyprus and are now in the museum at Nicosia; the remainder of the treasure entered the Morgan Collection (six plates in Case B; eight pieces of jewelry in Case C). The Morgan plates, which are ornamented in low relief with scenes from the story of David, are sixth century in date and presumably of Syrian (Antioch?) workmanship. Silverware and jewelry found near Antioch or in neighboring regions indicate flourishing ateliers of metalworkers at this period in Syria; Antioch was probably the center of production. In the elaborate figure compositions of this school, a realistic tendency is conspicuous, especially in the rendering of such accessories as furniture and costume. Hellenistic tradition is apparent in the picturesque character of such pieces as the plate with the scene of David strangling the lion. In other instances—for example, David before Saul (fig. 17)—the symmetrical composition reveals new influences at work. In this plate, note as illustrating the realistic trend that the figures are clothed in contemporaneous costume. Wearing the chlamys, or mantle, ornamented with the tablion (insignia of imperial dignity) and fastened on the right shoulder with a jeweled brooch, Saul might be taken for a Byzantine emperor, giving audience in some hall of the Sacred Palace. On the backs of the plates appear various stamps composed of the monograms and effigies of the name-saints of the control officers. The Syrian craftsman often used gold, and occasionally

niello, to enhance the effectiveness of his relief work, which was further enriched by engraved ornament and detail. The general effect is one of splendid magnificence, but closer examination reveals the absence of those refinements which distinguish the metalwork of the classical era.

Byzantine jewelry is open to the same criticism. The goldsmith no longer strove for delicate workmanship and exquisite niceties of form. The metal is apt to be flimsy; showy combinations of gold and colors or bold contrasts of light and dark catch the eye but fail to hold it. The ornament, if modeled, is usually embossed in low relief rather than boldly modeled. In compensation, there are beauty of pattern and striking effects of color. Perhaps it is somewhat unfair to judge Byzantine jewelry by itself alone; it should be regarded as an essential part of the sumptuous costumes of the time—the glittering accent, so to speak, which gave to Byzantine dress something of the golden splendor of mosaics.

The collection of Early Christian and Byzantine jewelry shown in Case C is one of unusual interest owing to the rarity of these examples of the goldsmith's art. On one side of the case are grouped the eight pieces of jewelry forming part of the treasure found at Karavàs, Cyprus, to which we have already referred. The jewelry, like the silver plate, is probably of Syrian origin, and dates from the fifth or sixth century; a girdle is composed of gold coins and medals ranging in date from the early fifth to the end of the sixth century. The treasure was probably buried shortly after this latter date, during the Arab invasion of the island. Three necklaces are included in the group: one of large cylindrical plasma beads,

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alternating with pearls; and two in the form of gold chains with pendent crosses, small vases, and other ornaments (fig. 19). Two gold bracelets (fig. 18) with a grape-vine pattern in pierced work are particularly attractive in design.

The provenance of the other necklaces, bracelets, and earrings exhibited with the Cyprus jewelry is unknown, with the exception of eight pieces of jewelry, dating from the third through the sixth century, which were found near Assiut in Upper Egypt. The



FIG. 18. GOLD BRACELET FOUND AT CYPRUS
PROBABLY SYRIAN, VI CENTURY

most striking piece in this Egyptian group—of local or possibly of Syrian origin—is a large gold pectoral of the sixth century, composed of medals and coins of various Byzantine emperors; a pendent medallion, originally forming part of the pectoral, is now in the Freer Collection in Washington. Barbarically splendid are two gold bracelets, studded with pearls, plasma, and sapphires, exhibited on either side of the pectoral.

Nearby, in Wall Case D, is a miscellaneous group of objects. Of especial interest is the portrait medallion of gilded glass¹ illustrated in figure 20. In fineness of execution, as in purpose, this medallion differs from the crudely decorated bottoms of gilded glass vessels which were used to mark graves in the

¹An important group of sixteen Early Christian gilded glasses of the third to the fifth century is shown in Gallery D 13.

catacombs. It is presumably Alexandrian, rather than Roman in origin, and dates from the later part of the third century. The Roman type of gilded glass is also exemplified by a specimen in this case. Another example of Early Christian glass is a plate en-



FIG. 19. GOLD NECKLACE FOUND
AT CYPRUS
PROBABLY SYRIAN, VI CENTURY

graved with the Raising of Lazarus. We may also note a large amulet of hematite with intaglio designs, worn as a charm against hemorrhage; and a ninth- or tenth-century seal of rock crystal with a scene of the Crucifixion engraved in intaglio. Ivory-carvings, however, constitute the major part of the exhibits in this case.

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The pre-Gothic ivories in the Morgan Collection—if this convenient term may be used to describe not only the Christian ivories earlier in date than the thirteenth century, but also the ancient Egyptian and late classical examples—constitute a collection which in quality and representative character is one of extraordinary importance. With the exception of



FIG. 20. GILDED GLASS MEDALLION
ALEXANDRIAN, III CENTURY

a reconstructed Roman couch and stool decorated with bone carvings, exhibited in the galleries of the Classical Department, the pre-Gothic ivories are shown in Cases D to I.

In Case D are shown several Egyptian ivories, which include the earliest piece in the collection of ivories, a lotus-shaped cup assigned to the eighteenth dynasty (1580-1350 B.C.). A recumbent lion, an Apis bull, and a kneeling figure of a man (good Saïte work) may be classed generally as Late Dynastic,

about seventh to fourth century B. C. In the same case is an archaic Greek ivory-carving representing two women, and an interesting group of ivory-carvings of the Roman Imperial period. Dating about the first century A. D. are three parts of the ivory decoration of a couch, a ring with Venus and Cupid, and a standing cup with Erotes at play. Somewhat later, approximately first to third century A. D., are seven plaques from caskets and three profile heads. To the third century may be assigned a cylindrical box with dancing satyrs carved in high relief.

The East Christian ivories from Syria, Palestine, and Egypt (see pages 16, 20) constitute an important group. Probably Syrian of the fifth century is a ciborium (receptacle for consecrated mass wafers) of the type called "turris" (fig. 21). This "ivory tower" (Case G) is decorated with figures of the twelve Apostles; the architectural form may be intended to recall the rotunda erected by Constantine over the Holy Sepulchre. To the sixth century, and probably to Syria, may be assigned a cylindrical box, presumably made for a jewel case, but possibly used later for a reliquary (Case G); the carving represents Bacchus punishing Damascus, King of Syria (or possibly Myrrhanus, Orontes, and other kings of India with their people), for opposing the introduction of the vine. Syrian in the character of its decoration, and presumably in execution, is a cylindrical box (Case I) which originally had a cover fastened by cords passed through two projecting "ears" on the sides; this unusual piece dates from the fifth or sixth century. Two ivory fragments in Case D, representing the Ascension, were probably carved in Palestine by Coptic craftsmen in the late sixth or early seventh

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century. The iconographic type is Palestinian; the execution, presumably Coptic. Such ivories, like the Monza ampullae, may have been made as souvenirs for pilgrims to the Holy Land.

Either Egyptian or Syrian, with the probabilities in favor of Egypt, are two pyxes, or boxes for mass wafers, of the sixth century, in Case G. On one the carving represents the Miracle of the Loaves (fig. 22); on the other, the Three Marys and the Visit to the Sepulchre. An unusual diptych (Case F), with carvings in low relief representing Saint Peter and Saint Paul, is presumably an East Christian work, probably from the ateliers of Egypt; it may be assigned to the seventh or possibly to the end of the sixth century. It is an example of the extremely rare ecclesiastical diptychs which were used in the church service for the recording of names of martyrs and benefactors and for other commemorative purposes. It has been suggested² that these panels may not have been made originally as a diptych but have formed part of the decoration of an elaborately ornamented throne, similar to the celebrated chair of Saint Maximianus at Ravenna.

The earliest piece (fig. 8) in the remarkable group of Byzantine ivories is a finely decorated consular diptych (Case F), of the early sixth century, bearing the name of the Consul, Flavius Petrus Sabbatius Justinianus (521 A. D.). The chief decoration consists of medallions with ornamental borders. Ivories of this kind were ordered by the consuls on their accession to office, and presented as complimentary gifts to the emperor and other important personages. The series of rare examples now existing

²By A. M. Friend, of Princeton.

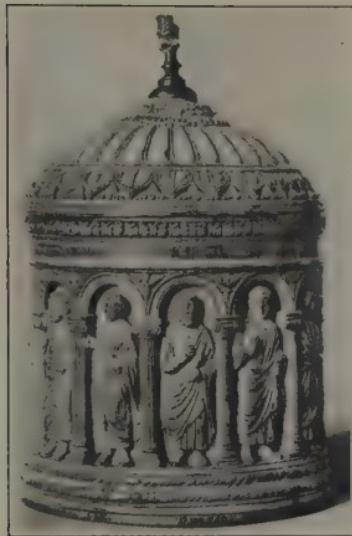


FIG. 21. IVORY CIBORIUM
PROBABLY SYRIAN
V CENTURY



FIG. 22. IVORY PYX
EGYPTIAN OR SYRIAN
VI CENTURY

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commences about the middle of the fifth century and ends with 541, when the consulate was abolished by Justinian.

Of the secular ivory caskets of the Veroli type, of which some fifty examples are known, we are fortunate in possessing three complete examples and several panels from similar pieces. The three caskets in Case G are ornamented with carvings of warriors,



FIG. 23. IVORY CASKET
BYZANTINE, IX-X CENTURY

hunters, dancers, and animals; and date from the second half of the ninth or from the tenth century. During the iconoclastic controversy (page 20), religious subjects came under the ban. This fostered the development of secular themes which continued in favor after the controversy ended in 842 with the victory of the cult of images. Presumably somewhat later in date than the caskets with pagan subjects are those with biblical themes. To the tenth or eleventh century may be assigned three sides of a casket with carvings illustrating scenes from the story of Joshua (Case F). The ivories are related in style to the miniatures of the Joshua rotulus, in the Vatican

Library, which is generally held to be a copy of an original perhaps as old as the fifth century. Another plaque (Case F) illustrating an episode in the history of Joshua (the execution of the King of Hazor) may be assigned to the eleventh or twelfth century (fig. 24). Of the same date are two plaques (Case F) from a casket with scenes from the story of Adam and Eve; the carvings represent Adam and Eve at the forge and in the fields harvesting grain. In Case G is a smaller ivory box with carvings representing Christ, the Virgin, Saint John the Baptist, and the Apostles.

This beautiful example of Byzantine carving dates from about the tenth century; it once contained a reliquary of the True Cross, a celebrated example of Byzantine enameling shown in Case J (see page 56).

Two fine plaques in Case F, probably from book-covers, exemplify the highly developed Byzantine style of the tenth and eleventh centuries.

FIG. 25. IVORY SITULA

GERMAN, ABOUT 1000

One is a symbolic Crucifixion (fig. 26); the Virgin and Saint John stand on either side of the Cross, which is fixed in the bowels of Adam; above the reclining figure of Adam is repre-



FIG. 24. IVORY PLAQUE
BYZANTINE
XI-XII CENTURY



THE PIERPONT MORGAN WING

sented the rending of Christ's garment. The other represents the Dormition of the Virgin (fig. 9). In the same case may be noted a figure of the Virgin and Child (cut from an ivory plaque), a good example of the aristocratic art of Byzantium in the eleventh and twelfth centuries; and two Slavonic ivories of the fourteenth to the sixteenth century which are exhibited with the Byzantine ivories to show the continuance of the tradition.

Of several Carolingian ivory plaques designed for book-covers, shown in Case F, the most important (fig. 10) is one depicting the Virgin enthroned, holding a distaff, a spindle, and a cross. The ivory, which dates from the ninth century, is related in style to the so-called "Ada Group" of miniatures. These miniatures derive their name from the illuminations in the Evangel at Trier made for the Abbess Ada. Our plaque, formerly in the Spitzer and Oppenheim collections, was probably intended for a book-cover; in any case, it was used later on to embellish the cover of the Gerocodex in the library at Darmstadt. Other interesting pieces are the holy-water bucket (Case G) from Cranenburg near Düsseldorf, a lower Rhenish work of about 1000 (fig. 25); and two tenth- or eleventh-century book-cover plaques (Case F), German, representing Christ enthroned, with symbols of the Evangelists. North Italian, or possibly German, about 1000, is a fine plaque (Case F) representing the entrance of Christ into Jerusalem.

One of the most remarkable pieces in the collection is a portable altar (Case G) decorated with ivory plaques which represent (1) the Paschal Lamb between two angels; (2) Abel's sacrifice; (3) the offering of Melchizedek, the Priest-King; (4) Christ healing

two blind men and Christ healing a demoniac. The ivory-carvings, which originally formed part of the decoration of another and earlier portable altar, are Carolingian work of the ninth century. The two long panels are of the same date and origin as the others, but imitate ivory-carvings on sixth-century East Christian book-covers of the composite type.³

Ivory-carving of the eleventh and twelfth centuries in western Europe is represented by several fine examples. The well-known *paliotto*, of the late eleventh or early twelfth century, in the Cathedral of Salerno in southern Italy, exemplifies the development of ivory-carving in Italy under Byzantine influence. Originally forming part of this famous altar-frontal is a small plaque (Case F) representing the Sixth Day of Creation. In the same case are two plaques of the Crucifixion, which may be assigned to the Salerno school and dated in the early



FIG. 26. CRUCIFIXION, IVORY
BYZANTINE, X-XI CENTURY

³The decoration of the altar in its original form presumably followed much the same plan as these book-covers. The ivory-carvings were disposed on the top of the altar around the consecrated slab. On opposite sides were the two long panels of the Paschal Lamb and the Miracles of Christ. On the other sides were small compositions, probably three to a side, representing types of the Eucharistic Sacrifice. Only two of these have survived: Abel's offering, and Melchizedek. The two long panels were copied from similar carvings on sixth-century book-covers, but the Miracles of Christ, represented in the vertical side panels of the book-covers, were replaced by subjects more appropriate to an altar, i.e.,

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twelfth century. Possibly produced at Ravenna is the fragment of an ivory plaque (Case F) of the late twelfth century, representing the lamentation over the body of Christ.

An octagonal box (Case H) with Apostles and symbols of the Evangelists is probably a German work, Rhenish, of the twelfth century. An English chessman (bishop) of the twelfth or thirteenth century, in Case I, resembles the chessmen found on the island of Lewis (W. Hebrides, Scotland), most of which are now in the British Museum, London. Vested in cope and mitre, the bishop is enthroned, holding a crozier in one hand and blessing with the other. The back of the throne is elaborately ornamented with scrolls in open work. Another interesting piece for the student of games is a draughtsman or tric-trac piece, of ivory stained red, representing Samson slaying the Philistines (Case F); the piece is French, eleventh century. Also French is the ivory head of a crozier, a work of the late twelfth or early thirteenth century; and either North French or English, a fragment of a crucifix, of the eleventh century, which represents on one side Christ Enthroned and on the other the Paschal Lamb with the symbols of the Evangelists, John and Luke.

The subject of the ivory (Case I), reproduced in figure 27, is not Christ Enthroned, as one might think at first, but one of the four and twenty Elders of Revelation, who surround the throne of God, wearing

types of sacrifice, for models of which the carver turned to other sources, probably to contemporaneous Carolingian manuscript illuminations. This explains the discrepancy in style (although not in technique) observable in the ivory-carvings. Some injury to the original altar may have necessitated its reconstruction, at which time it was given the present form.

white raiments and crowns of gold and holding harps and golden vials. Our ivory is one of a series of which three other pieces are known. One is in the British Museum, London; one in the museum at Lille; and one in the museum at St. Omer. Two of these hold vials; the other, a musical instrument. The ivory at St. Omer was excavated in that place. In style these carvings, which may be described as North French of the first half of the twelfth century, are related to the miniatures in the *Liber Floridus* of 1120 in the Abbey of St. Bertin.

Of the rare Spanish ivories of the eleventh and twelfth centuries with Christian subjects, the Morgan Collection contains a remarkable group. An ivory plaque (Case F) of the second half of the eleventh century, which comes from the same atelier as the famous shrine of St. Aemilianus, ordered in 1033 and presented by Sancho the Great, King of Navarre, to San Millan de la Cogolla, represents an incident of the finding of the True Cross. A book-cover (Case H) of silver-gilt ornamented with filigree, cabochons, and ivory figures representing the Crucifixion appears from the inscription to have been made for Queen Felicia, wife of Sancho Ramirez,



FIG. 27. AN ELDER OF THE
APOCALYPSE
FRENCH, XII CENTURY

THE PIERPONT MORGAN WING

King of Aragon and Navarre. The workmanship is Spanish; the date, between 1063 and 1085. This book-cover, with another (also Case I) ornamented with a Byzantine ivory of the Crucifixion, comes from the Cathedral of Jacca. In Case I are two masterly examples of Spanish Romanesque carving in the twelfth century, a figure of Christ from a crucifix, and a leaf of a diptych (fig. 13) representing in two compartments the Journey to Emmaus and the Noli me tangere.

There remain to be mentioned several ivories of Oriental character, which are presumably the work of Moslem carvers, although the actual place of origin is not certain. A richly carved casket with figures of men and animals (Case I) is characteristic of a group of similar pieces which may have been made by Arabic craftsmen in southern Italy or Sicily under Norman rule in the eleventh or twelfth century. Of the same period and similar in style are an ivory writing-case with copper-gilt mounts (Case G) and a fragment of an oliphant (Case H). Another oliphant (Case I) with Christian symbols introduced in the decoration may be a European imitation of these Saracenic carvings; the date is approximately twelfth century. Interesting to compare with these early oliphants is an exquisitely carved horn (Case H) of later date, an Indian work of the sixteenth or seventeenth century. Mesopotamian, or possibly Indian, of about the eighth to tenth century is a chess-piece (Case D), said to have been found near the Euphrates. The piece represents an elephant carrying a man; of this figure only the lower part now remains.



CHRIST



SAINT JOHN THE BAPTIST



THE VIRGIN



SAINT GEORGE

FIG. 28. FOUR MEDALLIONS, CLOISONNÉ ENAMEL ON GOLD
BYZANTINE, XI CENTURY

THE PIERPONT MORGAN WING

Byzantine and early mediaeval enamels, one of the most remarkable sections of the Morgan Collection, occupy Cases J, K, and L. Although enameling was undoubtedly practised in some form several centuries before the Christian era, Byzantine craftsmen appear to have been the first to make any extensive use of this method of decorating metal. Unfortunately, however, surviving examples are very rare; many, no doubt, have been destroyed for the sake of the gold which was used as a foundation for the enamel. The sixty-five pieces of Byzantine enamel (including the Russo-Byzantine examples), displayed on three sides of Case J, constitute a group of extraordinary importance. With a few exceptions, these enamels were formerly in the well-known Swenigorodskoi Collection.

Byzantine enamels are practically all of the cloisonné variety. Rarely was any other metal than gold employed for the metal plaques, rectangular or circular in shape, upon which thin strips of metal, following the outlines desired, were soldered in the sunken field of the design so as to form the cells containing the enamel. When the enamel, a vitreous powder colored with metallic oxides and usually translucent, had been sufficiently fired, the surface was rubbed down until level with the cloisons, and highly polished. The delicacy of the technique and the costly metal employed restricted the use of enamel in this form to jewelry and to small plaques designed for the ornamentation of such objects as book-covers, icons, crosses, and altar-frontals composed of many enameled plaques. The majority of Byzantine enamels date from the tenth through the twelfth century; Constantinople ap-

pears to have been the principal center of the art. Byzantine enamels were imitated not only in western Europe, as we shall have occasion shortly to note, but also in Russia and the Caucasus. These provincial enamels are cruder in workmanship, and the colors, especially the blue, less beautiful than the pure Byzantine productions. In the Morgan Collection a number of crescent-shaped gold earrings, bordered with pearls and decorated with birds in



FIG. 29. ENAMELED RELIQUARY
BYZANTINE, VII-VIII CENTURY

cloisonné enamel, and several gold necklaces with similar ornament (Case J) illustrate the characteristics of Russo-Byzantine enameling in the eleventh and twelfth centuries.

The highest quality of Byzantine enameling is exemplified in the nine medallions in Case J (fig. 28) with half-length figures of Christ, the Virgin, and saints, which once decorated a large icon of Saint Gabriel, now destroyed, formerly in the church of the monastery of Jumati in Georgia (Caucasia). The medallions, which date from the end of the eleventh century, are superlatively fine in execution, design, and color. The minute surfaces of the cloisons give the sheen of gold to the rich hues of the enamel — to the blue and green, scarlet, yellow, and

flesh color, which are set like gems in the plain gold of the background.

One of the most celebrated pieces in the collection is a reliquary⁴ in the form of a small silver-gilt box with sliding lid, designed to hold a fragment of the True Cross (fig. 29). On the upper side of the lid the Crucifixion is depicted in cloisonné enamel; the under side is ornamented in niello with scenes of



FIG. 30. SAINT WILLIAM
LIMOGES, XII CENTURY

the Annunciation, Nativity, Crucifixion, and Ascension. Niello is a variety of enameling in which the design, engraved in the metal, is filled with a black substance composed of silver, lead, copper, and sulphur. The sides of the box are decorated with plaques of cloisonné enamel representing various saints.

According to tradition,

this reliquary once belonged to Pope Innocent IV, a member of whose family is said to have brought it home from the Crusades. The relic was ultimately presented to the church at Lavagna, the box remaining as an heirloom in the Fieschi family. The reliquary was once contained in the tenth-century Byzantine ivory casket shown in Case G, to which reference has already been made.

In Case J is also shown an important group of rare French enamels of the twelfth century. The importation of Byzantine enamels into western

⁴Formerly in the Oppenheim Collection.

Europe stimulated the local craftsmen early in the Romanesque period to imitate these products of the Eastern Empire (see page 32). Copper was substituted for the gold used by the Byzantine enamelers, and gilded to give the effect of the precious metal. The cloisonné method fell into disuse, and was superseded by the more economical method of champlevé. In the latter process, the cells to hold the enamel are sunk in the metal itself instead of being formed of small strips soldered to the surface of the plaque. The enamel was usually opaque, instead of translucent. At first the backgrounds were left plain, or reserved. Later, especially during the thirteenth century, a reversal of this method was in favor; the enamel was applied only to the background and the main elements of the design were reserved. Both methods were sometimes used in combination.

Two French plaques of early twelfth-century enamel recall Byzantine influence in the use of the cloisonné process. Typical of the finest French champlevé enamel in the twelfth century are five medallions which once formed part of the decoration of a reliquary casket in the church at Conques; the



FIG. 31. VIRGIN
WOOD, PAINTED
XII CENTURY

THE PIERPONT MORGAN WING

color combination of white, light and dark green, and three shades of blue is particularly successful. A remarkable example of figure composition in the second half of the century is a large plaque representing Saint William (fig. 30). More brilliant in color and superbly decorative in design are six plaques from a châsse (figs. 32, 33) which date from the late twelfth or, more probably, the early thirteenth century.

In the adjoining floor case (K) are Mosan and Rhenish enamels of the twelfth century. The leader of the school which flourished in the region of the Meuse was the celebrated Walloon goldsmith, Godefroid de Claire. Although Liége was probably the center of the Mosan school, its field of activity extended beyond the limits of the diocese, for not only did the influence of Godefroid de Claire's work reach farther south in the valley, but also in the last quarter of the twelfth century manifested itself in the work of the Rhenish craftsmen at Cologne. Maestrich also probably played an important part in this school. By Godefroid de Claire, or of his atelier, are several enamels in the collection. Two plaques of about 1170-75, representing the Baptism (fig. 34) and the Crucifixion, are undoubtedly the work of this master at the very height of his powers. For brilliancy of color and beauty of design these plaques may be counted among the masterpieces of mediaeval enamel. Plaques such as these were intended for the decoration of reliquaries, crosses, book-covers, portable altars, and other objects of ecclesiastical furniture. Typical of the ornament applied to book-covers is the set of four *champlevé* enamel plaques in Case K which represent the symbols of the four Evangelists: the angel (Matthew),



FIG. 32. ENAMELED PLAQUE FROM A CHÂSSE
EARLY XIII CENTURY



FIG. 33. ENAMELED PLAQUE FROM A CHÂSSE
EARLY XIII CENTURY



FIG. 34. THE BAPTISM
OF CHRIST
ENAMELED PLAQUE
BY GODEFROID DE CLAIRE

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the lion (Mark), the ox (Luke), and the eagle (John).

On the opposite side of Case K is a group of four plaques with scenes from the life of Christ, which originally ornamented the top of a portable altar. The enamel is typical of the Rhenish school at Cologne in the last quarter of the twelfth century. A



FIG. 35. CANDLESTICK
XII CENTURY METAL-
WORK

Rhenish plaque of about 1180, representing Saint John the Evangelist, is attributed to the celebrated enameler, Friderikus of Cologne (fig. 12). Other plaques represent different phases of German enameling of this period.

In Cases L and M, against the north wall of the gallery, are the larger examples of Romanesque enamel and metalwork. In Case L attention may be called to a crucifix with enamels of the Mosan school. Unusual in color and style is an enameled box of Scandinavian or German

origin. On the back of the case is a large triptych composed of French and German enamel plaques of the twelfth and thirteenth centuries, and enriched with engraved gems and cameos of various periods; the central panel of the Virgin and Child is a particularly fine example of Rhenish or Mosan work. Of great rarity is a richly decorated portable altar. A pricket candlestick composed of three pieces of rock crystal with elaborate copper-gilt mounts exemplifies the high esteem accorded to crystal in mediaeval



FIG. 36. CHÂSSE
SPANISH (?), XIII CENTURY



FIG. 37. BOOK-COVER
GERMAN, XIII CENTURY

THE PIERPONT MORGAN WING

Europe. The mounts are French work of the twelfth century; the carving on the crystal, Arabic of the tenth century (fig. 35).

Between Cases L and M is a distinguished example of Romanesque wood-carving, an enthroned Virgin (originally holding the Child), probably German in origin (fig. 31).

In Case M the art of the European enameler in



FIG. 38. SILVER CROSS
SPANISH, XII CENTURY

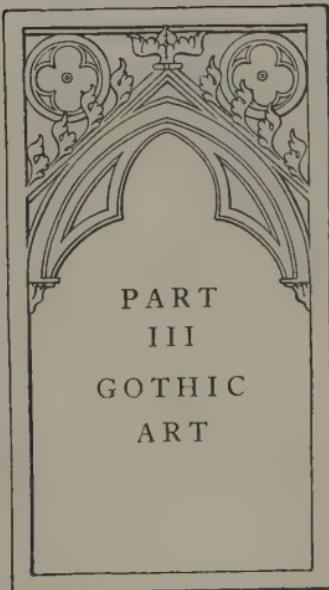
the late twelfth and thirteenth centuries is exemplified by several important pieces: a copper-gilt reliquary in the form of a bag, ornamented with enamel and crystal cabochons (fig. 39); a large casket similar to the famous coffer at Conques, decorated with thirty medallions of champlevé enamel; a finial and some colonnettes with enameled shafts from châsses. A piece of unusual character is a small châsse of copper and silver-gilt, Spanish (?) work of the thirteenth century (fig. 36). Undoubtedly Spanish is a magnificent processional cross (fig. 38) in silver-gilt, signed by the maker, Sancchia (Sanchez) Guidisalvi; it comes from the Church of San Salvador in Fuentes, near Villaviciosa, province of Asturias, Spain. Another processional cross in this case, extremely primitive in character, is perhaps a Spanish work of the eleventh century. Between these crosses is shown a sumptu-

ously decorated book-cover (fig. 37), ornamented with porphyry, copper-gilt, and precious stones and crystals. The cross exhibited in the little wall-case nearby is of the eleventh or twelfth century. It is probably of Hungarian workmanship, although similar ornament and the same type of cross occur in Lombardy and Dalmatia.

On the window wall is exhibited an important large stone carving from the Church of St. Leonard at Zamora, Spain, representing the Lion of the Tribe of Judah (Christ), Saint Leonard freeing two prisoners, the Annunciation to the Virgin, and her Coronation. On the opposite wall, attention may be called to a marble baptismal font from the Church of Santa Maria del Patiro, in Calabria; according to a Greek inscription around the rim, the font was made by order of the Abbot Luke in 1137. The small tapestry of the Crucifixion is a fragment of a larger tapestry of which two other fragments are in the museum at Nuremberg. It is a rare example of French fourteenth-century weaving. If the tortured body of the Christ in the Crucifixion tapestry is compared with the representations of the same subject in the eleventh- or twelfth-century ivories exhibited in the case below, the visitor will observe that a new emotional quality, absent in the earlier examples, has entered into the rendering of the theme. The conditions which brought about this transformation of Christian iconography is one of the topics we shall consider in the following chapter on Gothic art.



FIG. 39. RELIQUARY
MOSAN, XII CENTURY



CHAPTER I

INTRODUCTION

What is Gothic art? Properly, of course, it is the art of the Goths, a barbarian people upon whose fortunes we touched in our first chapter; but obviously the art of these Germanic metalworkers is infinitely removed from the glorious cathedrals, the masterpieces of painting and sculpture, the treasures of applied art which we are accustomed to call Gothic. In doing so, however, we perpetuate an error which arose in the Late Renaissance, when everything which was not in the classical taste was consigned to the limbo of barbarism and described as "Gothic." But, like many other inappropriate terms in art history, the word has become too firmly fixed in our vocabulary—although the implication of inferiority has now disappeared—to suffer any substitution. We continue, therefore, to describe as Gothic the monuments of that style which, originating in the second half of the twelfth century, prevailed generally throughout Europe (with the exception of Italy after the fourteenth century)¹ until the sixteenth century when it was gradually so transformed, mainly through the influence of Italian Renaissance art, as to lose its identity as a separate style.

¹In the fifteenth century Italy gave rise to the Renaissance style.

Of outstanding importance in the political history of our period is the collapse of the Holy Empire upon the death of the Emperor Frederick II (1250). The mediaeval ideal of "universal monarchy and indivisible Christendom" had proved unworkable. With the downfall of the Empire—from now on, as Voltaire remarked, neither holy, Roman, nor an empire—came the gradual rise of the modern state, the growing consciousness of nationality, the decline of feudalism, and the development, especially in France and England, of monarchical centralization. The trend of monarchical government toward absolutism, conspicuous in France, was checked in England by the evolution (1213–1295) of a representative parliament, which imposed limitations upon the crown and united all classes in the common interest of the state. Neither Italy nor the disorganized German states of the defunct Empire attained national unity until modern times. Spain was more fortunate; Aragon and Castile were united in 1469 through the marriage of Ferdinand and Isabella, and the last vestiges of Moorish domination disappeared with the conquest of Granada in 1492.

A spiritual revival, of great importance to art, was accomplished in the thirteenth century. Arid scholasticism in theology and the not infrequent worldliness and misconduct of the clergy had caused widespread disaffection. To crush the opposition of those who questioned the teachings of the Church, the terrible Albigensian Crusade (1209–1229) was launched, and the Inquisition established; but the mendicant orders founded by Saint Francis of Assisi (1181 or 1182–1226) and by Saint Dominic (1170–1221) were far more effective means of regeneration.

The preaching friars of Saint Dominic combated heresies and became a power in the universities. The Franciscan brethren in their ministry to the lowly spread the ideals of poverty, chastity, and obedience to which they were vowed. Thus the Church was brought into closer relation with the people, and faith revived as religion descended from the chill heights of theology to the sunny levels illumined by the self-sacrifice, the joyous devotion, the all-embracing sympathy of the *Poverello* of Assisi.

Victorious in its long contest with imperial ambitions and strengthened by the spiritual revival of the thirteenth century, the Church for a short time at the close of the century held a position of undisputed supremacy, both temporal and spiritual. But the new spirit of national independence, which had been developing in France and England, soon led to a conflict over matters of taxation in which the authority of Rome received a shattering blow. Then followed the humiliation of the "Babylonish Captivity" from 1305 to 1377, during which period the popes resided at Avignon under the thumb of France. After the return to Rome, the Great Schism (1378-1417), the



FIG. 40.
FRAGMENT OF A
CHOIR STALL
GERMAN
XIV CENTURY

THE PIERPONT MORGAN WING

disputes of the Church Councils, the failure to reform ecclesiastical abuses, the revival of learning, and the identification of the higher clergy with the literary and artistic activities of the humanistic movement—notoriously characterized in the person of many of its most distinguished leaders by immorality and religious indifference—left the Church ill-prepared to withstand the Protestant Revolution which in the sixteenth century split Christian Europe asunder.

There was a great increase in wealth during the period we are considering. Industries and trade assumed considerable proportions, and the burgesses and craftsmen of the numerous towns which sprang up as feudalism waned played a part of ever-increasing importance in mediaeval society. It was the muscles and the piety of the communes that reared the stupendous fabrics of the twelfth- and thirteenth-century cathedrals. Within the shelter of the city walls, the artistic crafts, hitherto confined almost exclusively to monastic workshops, took on a new vigor; masters trained apprentices in the various arts, and guilds were organized to maintain standards and regulate trade.

Commerce prospered as greater familiarity with the compass encouraged maritime exploration. The Crusades of the twelfth and thirteenth centuries and the overland trade with the Orient aroused curiosity about foreign lands. It was in the thirteenth century that Marco Polo and his uncles made their famous journeys to China. The ocean route to India was found by the Portuguese in the fifteenth century; and in the same century Christopher Columbus discovered the New World.

With the compass may be instanced gunpowder, paper, and the invention of printing as influential factors in shaping the course of civilization. Explosive compounds were known in the thirteenth century; by the middle of the fourteenth, powder factories were in operation and cannon coming into use; but it was not until about 1500 that the increasing prominence of the firearm began to revolutionize methods of warfare, and, piece by piece, the knight discarded his panoply of armor as it increased in weight to meet the destructiveness of the new weapon. Although paper was manufactured in Europe from the late thirteenth century onward, it did not become a readily available commodity until the fifteenth century. The increased production of paper made possible the rapid development of printing in the second half of the fifteenth century. Around the middle of the century the art of printing from movable type began to be practised in northern Europe, and soon spread to Italy. In the sixteenth century numerous presses were at work throughout Europe. Needless to say, the printed book not only offered a fresh opportunity for artistic expression, but had an inestimable effect upon the advancement of knowledge and the shaping of opinion.



FIG. 41. WOOD-CARVING
ANTWERP MARK (A HAND)
ON BASE

THE PIERPONT MORGAN WING

Although the properties of the lens were discovered in the thirteenth century, and Roger Bacon surmised, if he did not actually know, the possibility of the lens as applied to the telescope and microscope, little practical use of this discovery was made before 1600. Science was still in its infancy, hampered by veneration for the past and by the lack of a proper scientific method. Modern science may be said to date only from the seventeenth century when experimental research was substituted for reliance on ancient authority. Nevertheless, some real advances were made in the earlier period. The study of mathematics was materially facilitated by the substitution of Arabic numerals for the clumsy Roman system of letters. Although the practice of the healing arts was still characterized in the main by ignorance, superstition, and charlatany, important contributions were made by Vesalius to the study of anatomy; and medicine profited from the new direction which Paracelsus gave to alchemy, the pretended art of making gold and silver, when the scope of this early form of chemistry was enlarged to include the preparation of medicines. The astrologer, turned astronomer, made a discovery of utmost value, when Copernicus in the first half of the sixteenth century refuted the long-accepted Ptolemaic doctrines and proved that the earth was not the center of the universe but moved with other planets around the sun. Galileo's astronomical discoveries and his contributions to the science of mathematics belong to our modern age, rather than to that which preceded it.

When we remember the abysmal ignorance in which most of Europe was plunged even as late as the

thirteenth century, it is not surprising that some time should have had to elapse after the revival of learning in the fourteenth century before much progress could be made. Although the thirteenth century saw a great increase in the number of universities, anything like independence of thought was still, with rare exceptions, undreamed of by the mediaeval scholar, revolving in his narrow orbit of theology, law, and philosophy. A new day dawned in the following century when Petrarch, the Italian poet-scholar, first taught the right method of studying the Latin classics, which the mediaeval schoolmen with their habit of allegorical interpretation had misunderstood, and thus opened the treasure-house of classical literature. The task of mastering Greek was successfully undertaken by Boccaccio. A multitude of scholars followed these pioneers, and the recovery of ancient culture was pursued with a fervor which enlisted men of all classes in the cause. Ancient manuscripts were eagerly sought for, copied in manuscript, or disseminated through the printing-press. Crowds thronged to hear the itinerant professors of the antique culture, and universities became more numerous. Existing monuments of classical architecture and sculpture were regarded with a new and passionate interest; we shall have occasion later on to point out that the Renaissance style of art which originated in Italy in the fifteenth century owed some of its principal characteristics to this enthusiasm for antiquity. In the art of letters, the fascination of classical example led to much pedantic and futile imitation of Greek and Latin writers, but literature in the vernacular, already distinguished by the great names of Dante,

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Boccaccio, and Chaucer, bided its time, awaiting its triumph in such masterpieces as Ariosto's *Orlando Furioso*, Rabelais's immortal satire, and the plays of Shakespeare.

The "comprehensive movement of the European intellect and will toward self-emancipation,"² which had been gathering force since the thirteenth century, received a great impetus from the revival of learning. In the vision of the past, revealed by the new scholarship, there was rediscovered "the dignity of man as a rational, volitional and sentient being, born on earth with a right to use it and enjoy it." Humanism, as this attitude toward life is called, reawakened man's self-esteem from the narcosis induced by mediaeval preoccupation with the how and why of salvation. That man was vile and the world a narrow prison-house the humanists denied. A new stage in the evolution of human thought had been attained; the Middle Ages were over.

It was not humanism, however, but ardent Christian piety which inspired the erection of the great cathedrals of the thirteenth century—the supreme monuments of Gothic art in its early period.

During the second half of the twelfth century and the first years of the thirteenth century, France evolved and perfected the new style of organic Gothic architecture, a system of stone vaults, supports, and buttresses, in which an equilibrium of thrusts and counterthrusts assured stability, structure was frankly revealed, and structural forms made to contribute to the aesthetic impression. An exceptional opportunity for the development of

²The quotations in this paragraph are from the writings of John Addington Symonds.



FIG. 42. TAPESTRY, SHOWING THE ROSE, THE EMBLEM
OF CHARLES VII OF FRANCE, AND IN THE
STRIPED BACKGROUND HIS COLORS
TOURNAI, ABOUT 1440

THE PIERPONT MORGAN WING

"pointed architecture" was afforded by the numerous great cathedrals which were built in France in the later part of the twelfth century and in the hundred years following, when the prosperity of a new communal life coincided with a popular religious revival. During these years arose the majestic fanes of Chartres, Paris, Amiens, Rheims—to mention but a few of the celebrated French churches of this period. By the end of the thirteenth century, the enthusiasm began to slacken. Churches continued to be built and Gothic architecture achieved fresh triumphs in the secular field, but the age of cathedral building ended with the thirteenth century.

In the meantime, however, the Gothic style had spread from France to other European countries, where it was modified to suit local conditions of taste and climate. The three principal styles of English Gothic architecture—the lancet, the decorated, and the perpendicular (corresponding respectively to the thirteenth, fourteenth, and fifteenth centuries)—have a distinctly national character. Germany exhibits both original and imitative qualities. Spanish Gothic presents characteristics of marked individuality. The French Gothic style was carried to Italy by the Cistercians, but never took firm root; climatic conditions and the still lingering tradition of classical architecture were more favorable for the genesis of a new style—the Renaissance—than for submission to the northern fashion. Common decorative forms, in which the pointed arch is conspicuous, give to these different national styles a homogeneous character, but it was only in France that the structural principles of organic Gothic architecture were consistently observed.

The Gothic style originated in the solution of problems incidental to the use of stone vaulting. The Romanesque builders, who substituted the stone vault for the timber roof of the Christian basilica, failed to grasp the possibilities of vaulted architecture. Their heavy barrel and groined vaults were impractical as a means of covering wide spaces and necessitated the erection of low, thick walls to receive the weight and thrust of the vaulting. Although the pier buttress was known and a rudimentary flying buttress occurs in some late Romanesque churches, concealed in the building itself, the stability of the building depended in general upon the strength of the wall alone.

A new method of equalizing the active forces resulting from the weight of the stone vault was gradually worked out in the Île-de-France and in Normandy during the first half of the twelfth century, and the Gothic style which resulted from these experiments in construction received its first definite expression in Abbot Suger's church of St. Denis (1140). The essential feature of the new system was the use of intersecting diagonal ribs in the vaulting, which concentrated weight and thrust at definite intervals, where these forces were directed to the ground through piers and flying buttresses. With the equilibrium of opposing parts assured by this organic ossature, the wall was now reduced to the function of a mere screen and was practically eliminated by the introduction of large windows filled with stained glass. The flexibility of the vaulting system allowed a great latitude in matters of size and proportion, while still preserving a uniformity of style which was never attained by the regional schools of Romanesque architecture.

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Thirteenth-century Gothic architecture is distinguished by austerity of form, relieved by ornament concentrated in appropriate places. In the fourteenth century the style became lighter constructionally, and exhibited a greater refinement in detail and a tendency toward over-rich decoration. These qualities were accentuated in the following century with the vogue of the flamboyant style, so called from the flame-like curves of its tracery. Toward the end of the century a change in taste became manifest, and in the first half of the sixteenth century the influence of the Renaissance art of Italy showed itself increasingly in the application of ornamental forms of classical derivation to traditionally Gothic structure. By the middle of the century the Gothic style was definitely superseded by that of the Renaissance.

Military, civic, and domestic architecture made no novel contribution to the constructional development of the Gothic style, although presenting many elements which are interesting from the point of view of decoration and plan. Any sketch of Gothic architecture, however brief, would be incomplete without a mention of the walled cities of Aigues-Mortes and Carcassonne; of the great castles of Coucy and Pierrefonds; of the town and guild halls which are the chief glories of Gothic architecture in the Netherlands; and of such private mansions as the house of Jacques Cœur at Bourges; but unquestionably the finest achievement of Gothic architecture is the thirteenth-century French cathedral.

This word conjures up a picture before us—a vision of narrow, crowded streets and low, overhanging houses, in the midst of which rises a stupendous edi-

fice of stone, its spires and pinnacles ascending swiftly heavenward as if fraught with the aspirations of the thousands who gather within its walls. The principal façade faces west, and is designed to correspond with the interior division of the church into nave and aisles; here are the flanking towers, the deep-set portals with their sculptured imagery, the arcaded gallery, and the intricate tracery of the great rose window. From the high-pitched roof sweeps down along the sides and around the apse the "lithic cascade" of the flying buttresses, breaking into the foam of countless pinnacles and crockets. Gargoyles project their monstrous bodies from eaves and buttresses, and north and south portals give the sculptor opportunities for the more decorous employment of his chisel. Within, one has the impression of tremendous height, of innumerable piers branching into the ribs of the vault, of stained glass glowing in the dusk. Here, too, in the carving of capitals, choir-stalls, choir enclosures, rood-screens, altarpieces, the sculptor finds employment; the painter contributes his share to the embellishment of the house of God; and from the hands of skilled craftsmen come the precious

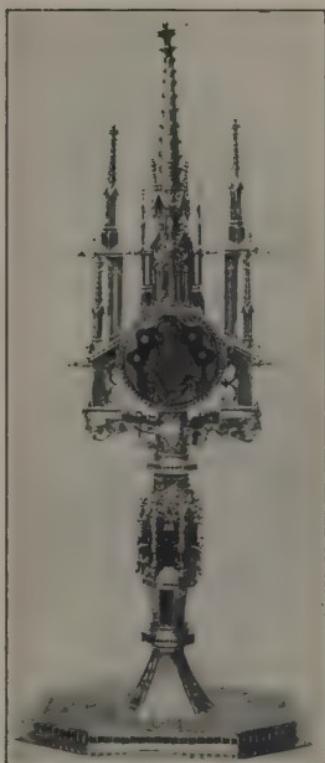


FIG. 43. RELIQUARY
ITALIAN, XV CENTURY

THE PIERPONT MORGAN WING

vestments and the furniture of the altar. We must think of the Gothic cathedral not in terms of architecture alone, but as a sum of all the arts.

When monumental sculpture, after centuries of neglect, reappeared in the Romanesque period, it took the form mainly of relief carving applied to architecture. Sculpture in the round presented an even greater problem to the inexperienced craftsman. A solution, however, was not long delayed. As early as the middle of the twelfth century a new spirit of naturalism began to animate the plastic arts, and the earlier dependence on such models as miniatures and ivory-carvings was gradually replaced by independent observation. The sculptures of the Royal Portal of Chartres, in lieu of the destroyed statuary of St. Denis, mark the beginning of a transitional school which flourished in the Île-de-France and adjacent regions in the second half of the twelfth century. With the shifting of artistic activity from the monasteries to the prosperous towns, sculpture partook of the freshness and vigor of communal life, and production was encouraged by the vast iconographical programs of sculptural decoration which were developed upon the façades of the Gothic cathedrals. Under these conditions progress was rapid, and in the course of the thirteenth century the sculptor acquired a technical competence fully adequate for the expression of all that was truly significant in form and sentiment.

The finest sculpture of the thirteenth century, that of northern and central France, is characterized by idealism and by a simplicity admirably in accord with its architectural purpose. A perfect balance was maintained between formal abstractions, neces-

sary to a monumental style, and the new ability to imitate nature, which is evident in the correct proportions, the expressive countenances and gestures, the freedom of movement, and the natural rendering of the drapery, characteristic of sculpture in this period. Toward the end of the century, French sculpture began to lose something of its earlier nobility; a more mundane spirit made its appearance; the forms became more graceful, the sentiment more tender, the action more dramatic (fig. 44). These qualities degenerated in the fourteenth century into pretty affectations of style—but not until thirteenth-century sculpture, hovering for an exquisite moment between heaven and earth, had produced such masterpieces as the Golden Virgin of Amiens and the Smiling Angel of Rheims.

In sculpture, as in architecture, the leadership rested with France in the thirteenth century. The not extensive sculpture of the Low Countries in this period was wholly dependent upon France. German sculpture drew inspiration from the same source but, in stressing the realistic elements, evolved a national style. The close relationship between Spain and France continued as in the Romanesque period. The



FIG. 44. VIRGIN
WOOD STATUETTE
FRENCH, ABOUT 1300

THE PIERPONT MORGAN WING

Gothic sculpture of England reflected French development, but rarely achieved great distinction. In Italy a tentative classical revival in the second half of the thirteenth century characterizes the work of Nicola d'Apulia, who is also called Nicola Pisano, from his residence at Pisa. But this Proto-Renaissance was short-lived. Nicola's son, Giovanni, who dominates fourteenth-century Italian sculpture, was thoroughly Gothic in style, intent upon dramatic expression and the violent realization of forms.

In the fourteenth century these divergences of national style, which we have just noted, merged more or less completely into one international style centering around France as the arbiter of fashion. As the large cathedrals had received most or all of their sculptured decoration by this time, the sculptor was now principally occupied with the production of single figures independent of architectural setting, and with the tomb sculptures which attest the growth of secular patronage. As already indicated, a mannered but winsome elegance, producing an exaggerated grace of posture—the "Gothic slouch"—and an excessive complication of drapery folds are characteristic in general of fourteenth-century sculpture (fig. 65). But in the second half of the century, a regenerative trend toward realism, encouraged by the secular demand for portraiture, is tentatively manifested in the art of France and of the Low Countries. This realistic movement was developing spontaneously in various parts of Europe; it was international rather than local in character.

At the end of the fourteenth century and in the early years of the fifteenth, the realistic movement attained complete expression in the work of Claus

Sluter at the luxurious Burgundian court of Philippe le Hardi. The mannered grace, the dainty refinements of sentiment and form, which in the fourteenth century had succeeded the noble idealism of the earlier Gothic period, now gave way to the asperities of realism. The Burgundian school, animated by Sluter's extraordinary example, played an important part in spreading the realistic manner through most of France (fig. 45). It was only in the region of the Loire that there still remained something of the grace and delicate charm of the earlier style (fig. 46). In Italy naturalism was disciplined by the example of classical art; beyond the Alps the realistic movement swept practically unchecked throughout Europe. But toward the later part of the fifteenth century in France, and sporadically elsewhere, there came a certain weariness with the vulgarity and spiritual poverty of unmodified realism.

The sculpture of the *détente*, or period of relaxation, which ensued, found its best expression in the school of the Loire (fig. 75), headed by the famous Michel Colombe. The return to the earlier traditions could not, however, withstand the influence of the Italian Renaissance, which in the second half of the sixteenth century was widely disseminated. Gothic art, exhausted by more than three centuries of original



FIG. 45. MOURNER
FRENCH
MID-XV CENTURY

THE PIERPONT MORGAN WING

achievement, lacked the energy to resist the fascination of Italianism.

Painting followed much the same course of development as sculpture, although progress in naturalistic representation came at a somewhat later date than in the plastic art. The Gothic church, with its limited wall space, offered little opportunity for mural painting, so that in the thirteenth century, north of the Alps, pictorial expression takes the form principally of stained-glass windows and of miniature paintings in manuscripts. The stained glass of this period is composed of small pieces or "mosaics" of colored glass, with the design outlined by the leading. In beauty of color and as decoration, stained glass of this period has never been surpassed. Incidents of scriptural history and legends of the saints are narrated with forceful simplicity, but the mode of representation is hardly less conventional than in the preceding period. Miniature painting was also highly developed; gem-like colors against golden backgrounds recall the brilliant hues of stained glass; but the drawing is more supple and gracious, without, however, any great advance in naturalism.

It was reserved for an Italian, Giotto of Florence, to strike the keynote of modern painting—the imitation of nature. A new spirit animated Italian painting at the close of the thirteenth century, when Pietro Cavallini at Rome achieved something of classic beauty and plastic form; and at Siena, Duccio, the slightly younger contemporary of Giotto, brought Byzantine painting to its supreme perfection as an art of decoration. But further progress had to come from a renewed contact with nature; and it was the life and action that characterize Giotto's paintings,

his dramatic narration of themes old and new, his human sympathies which principally gave Italian art its new direction and new impetus. Giotto's successors in the fourteenth century popularized the master's style but made little original contribution. The school of Siena, headed by Simone Martini, was not uninfluenced by Giotto's innovations but preserved its individuality, more intent on the lyric phases of devotional painting and on the achievement of formal beauty than concerned with realistic endeavors. The development of Italian painting in the fifteenth and sixteenth centuries will be considered in the chapter on Renaissance art.

Outside of Italy, painting in the fourteenth century produced much that is delightful, especially miniatures and the panel-paintings of certain German masters. The significant fact to note is that toward the end of the century a strong realistic trend, corresponding to the same movement in sculpture, makes its appearance in the work of the French and Flemish painters, who received encouragement from the French king, Charles V, and from the Dukes of Burgundy and Berri. With the disasters to the French crown in the



FIG. 46. SAINT MICHAEL
FRENCH, ABOUT 1475

THE PIERPONT MORGAN WING

Hundred Years' War, the Netherlands became the principal foyer of artistic activity, and Flemish artists dominated fifteenth-century Gothic painting.

In the first quarter of the century two great Flemish masters, Jan and Hubert Van Eyck, perfected the oil medium, and in their celebrated masterpiece of the Adoration of the Lamb demonstrated its superiority as well as their own astounding skill in realistic representation. Painting now takes on a more robust and solid appearance; the forms are highly modeled, and the colors, without losing any of their richness, are more subtly varied and combined. The realistic preoccupations of the Van Eycks were continued by their successors. The most gifted of these were Roger van der Weyden, whose work (fig. 47) is characterized by a poignant emotionalism, and the amiable Hans Memling, whose tranquil style combines something of Italian grace with the objectivity of northern realism. With Quentin Massys Italian influence made itself definitely felt in Flemish painting, and in the course of the sixteenth century transformed the Gothic style of the Low Countries.

The dominant trait of German painting in the late fourteenth and the first half of the fifteenth century is mystic tenderness. In the second half of the fifteenth century Flemish influence became paramount, and the delicate realism of Martin Schongauer marks the beginning of a new era which culminated in the masterly works of Albrecht Dürer and Hans Holbein the Younger. Holbein resembles the Italian naturalists in his avoidance of excess, his instinctive feeling for pure beauty of form and color. Despite Dürer's first-hand acquaintance with Italian art, which inspired him to fresh excellences, the Nurem-



FIG. 47. THE ANNUNCIATION
BY ROGER VAN DER WEYDEN

THE PIERPONT MORGAN WING

berg master remained thoroughly Germanic in the Gothic precision and plenitude of detail with which he embodied his deeply imaginative conceptions.

The most distinguished painter in France during the fifteenth century was Jean Fouquet, who introduced Italian ornament in his panel-paintings and miniatures, and tempered Gothic realism with an exquisite sensibility. In the sixteenth century the influence of imported Italian painters was overwhelming in France; among the few artists who retained their individuality and national character may be mentioned Clouet. Spanish painting in the fifteenth century was strongly influenced by Italy and the Netherlands; in the following century Italian influence became even more marked.

The decorative arts reflect the changes in style which we have just noted in our discussion of Gothic architecture, painting, and sculpture. Ecclesiastical patronage was constant throughout the period, and with the growth of secular patronage and the spread of new ideals of luxury, the applied arts prospered exceedingly. Furniture became more plentiful in the fifteenth century. Choir-stalls, lecterns, and other church furniture continued to be produced, but an increasing number of beautifully ornamented chests (fig. 48) and dressers also were made for the dwelling-rooms of the nobles and wealthy burghers. Carving plays the principal part in the decoration of Gothic furniture, which in general design is architectural in character. Although one accustomed to the ease of modern life might find the Gothic interior rather bare and comfortless, it offered in compensation ample opportunities for the gratification of the eye when the walls were hung with tapestries.

Although tapestry-weaving was practised in Europe as early as the thirteenth century, there are few existing tapestries older than the fifteenth century. The chief centers of tapestry-weaving in the late fourteenth and early fifteenth centuries were Paris and Arras; they were succeeded by Tournai (figs. 42, 64) in the second quarter of the fifteenth century. The ateliers of Brussels became preëminent at



FIG. 48. CARVED WOOD CHEST
FRENCH, XV CENTURY

the close of the century, and throughout the sixteenth century the finest tapestries were woven in the Low Countries. Toward the end of the fifteenth century Renaissance elements begin to appear in tapestry design, and after a transitional period covering approximately the first third of the sixteenth century, the Gothic style was superseded by the Renaissance. A search for pictorial effects now replaced the earlier conventional style so admirably suited to the purpose which tapestries served as mural decorations, and, despite great technical facility, the craft rarely at-

THE PIERPONT MORGAN WING

tained and never surpassed its triumphs of the Gothic period. The French ateliers of Touraine produced excellent work in the late fifteenth and early sixteenth centuries, and German ateliers were active throughout the Gothic period. In Italy, Flemish weavers worked at Mantua in the late fifteenth century, and at Florence in the manufactory established by the Medici in the sixteenth century.



FIG. 49. IVORY DIPTYCH
ATELIER OF THE DIPTYCHS OF THE PASSION
FRENCH, XIV CENTURY

In France during the late thirteenth and the fourteenth century, ivory-carving (figs. 49, 58-63) was a flourishing branch of the minor arts. These miniature carvings, in the form of devotional tablets, little shrines, and statuettes of the Virgin and Child, or of such secular objects as mirror-cases, combs, and caskets, reflect the contemporaneous development of monumental sculpture. Although these ivories are anonymous workshop productions, with Paris the probable center of the industry, they are often

among the most charming examples of Gothic art. The craft was never a popular one in Italy, but in the early years of the fifteenth century a considerable development took place in the north of Italy under the Embriachi, who decorated small caskets and mirror-frames with plaques of bone carved in the Gothic style, and usually with secular subjects.



FIG. 50. ENAMELED SHRINE
LIMOGES, XIII CENTURY

In supplying the knight with armor, the church with reliquaries, croziers, crosses, chalices, paxes, and other liturgical objects, and the layman with the utensils of daily usage, the Gothic craftsman developed an extraordinary skill in the handling of metal and its intricate ornamentation (figs. 43, 57, 68-70, 73, 74).

In the thirteenth century, Limoges was the great center of enameling (figs. 50-52, 54, 55). As already

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noted (page 57), the cloisonné method of the Byzantines was superseded in the twelfth century by the champlevé technique, which remained in favor throughout the thirteenth century. The enameled plaques of copper-gilt for the decoration of châsses, book-covers, crosses, and similar objects, which were produced in great quantities at Limoges in the thirteenth century, are the work of anonymous craftsmen, who were occupied, it is true, in industrial production, but who were so skilled in design and in the tasteful combination of the few colors then at the enameler's command, that their productions well deserve their high reputation. In the fourteenth century the champlevé technique fell into disuse, and was replaced by a new fashion for translucent enamel applied over sunk relief carved on silver or gold plaques; this method of enameling was particularly popular in Italy. Then came the introduction of painted enamels toward the end of the fifteenth century (fig. 71). This was the favorite process in the sixteenth century, and in the production of painted enamels Limoges again held the leadership.

These brief notes will give perhaps a general idea of the importance of the minor arts in the Gothic period; they will be supplemented by further comment in the chapters which describe the exhibits in the several galleries of Gothic art.

In concluding this chapter, a few remarks on the development of iconography may be of interest. We have noted in the discussion of the Romanesque period that the religious art of western Europe at this time was more didactic than the Byzantine, and included a wider range of subject material. Developing along the same lines, the art of the thirteenth

century elaborated the earlier encyclopedic programs, and in the decorations of its great cathedrals strove to coördinate in one vast, comprehensive scheme the sum of human knowledge as interpreted by such schoolmen as Vincent de Beauvais, the author of a famous compendium, the *Bibliotheca Mundi* or *Speculum Majus*; or by Saint Thomas Aquinas, whose *Summa Theologiae* is an exhaustive discussion of Christian doctrine in the light of Aristotle's philosophy.

In the meantime, while the theologians were devising allegories, symbols, types, and figurations to be illustrated on the walls of the cathedrals, we must not forget that Saint Francis was humanizing religion. The rapidity with which the new form of piety spread throughout Europe is proof enough, if proof were wanting, that the appeal to man's heart is ever more potent than the appeal to his intellect. A changing attitude is evident in the new prominence given to the scenes of the Passion in the cathedral sculptures of the second half of the thirteenth century, and, toward the end of the century, in the substitution of a more pathetic type of crucified Savior for the earlier representations of Christ triumphant on the cross—instead of standing erect, the body now sags from the cross, the head bends low, the eyes are closed in death, and a crown of thorns replaces the royal symbol.



FIG. 51. CHAMPELÉVÉ ENAMEL
LIMOGES, XIII CENTURY

THE PIERPONT MORGAN WING

But it is in Italy that we find the earliest and clearest manifestations in art of the new piety. The *Fioretti* and the poems of Jacopone da Todi, the *Meditations from the Life of Jesus Christ* ascribed to Bonaventura, and the *Golden Legend* of Jacobus de Voragine give literary expression to the popular yearning for a simpler, more emotional religion than the doctrinal involutions of the theologians—for a religion which should emphasize the humanity of Christ, of His gracious mother, and of the blessed company of saints and martyrs, and inspire love as well as reverence. The same sentiment animates the paintings of Giotto, in fact, of Italian art generally in the fourteenth century. The old themes are retold in a novel way and new subjects added; scenes are localized, and figures animated by appropriate emotions; in every way the artist now endeavors to give an impression of historical actuality to the scriptural and legendary episodes which his ardent imagination re-creates.³

Outside of Italy, a new emotionalism comes in with the fourteenth century, and in the second half of the century there is a considerable amplification of subject matter. In the fifteenth century, religious art loses more and more its idealistic character as technical processes are perfected, and realism becomes the

³The resemblances between Italian art of the fourteenth century and contemporaneous Byzantine painting, as at Mistra, suggest the probability that the development we have just noted of Italian iconography was influenced by Greek example, transmitted through imported works of art or through the Greek monasteries established in southern and central Italy. It will be recalled that in the last phase of Byzantine art, the aristocratic theological school was superseded in popular favor by the no less ancient but hitherto obscure monastic school, distinguished by its emotional, realistic representation of scriptural episodes as historical actualities.

dominant trait in all the arts. The popularity of the mystery plays was a further incentive to the realistic presentation of religious themes. Episodes are chosen for their own picturesque interest or emotional significance, rather than as illustrations of some comprehensive scheme of moral and doctrinal instruction. The purpose of art was now to stir the emotions rather than to teach. We may still see the influence of the old allegorical programs in such works of art as popular Bibles composed of woodcut illustrations, or illustrated Books of Hours. On the whole, however, religious art had broken with theological rule, and, in the vulgarization of its subjects through an ever-increasing realistic presentation, was approaching the period when, as it has been said, "there were still Christian artists but no longer any Christian art."

CHAPTER II

GALLERY F 3

The material exhibited in this gallery consists principally of thirteenth-century Limoges enamels and of French ivory-carvings of the fourteenth century.

In discussing the twelfth-century enamels exhibited in Gallery F 2, it was noted (page 57) that enamel-ing in western Europe began to assume important proportions as an artistic industry during the twelfth century, when the champlevé process superseded the earlier cloisonné technique of the Byzantine craftsmen. During this period the principal centers of the industry were in the regions of the Rhine and of the Meuse, and at Limoges¹ in the south of France. The champlevé process consists of fusing the vitreous powder or enamel in cavities sunk in the metal ground (usually copper or bronze), after which the plaque is polished to secure a level surface, and the metal gilded—an economical way of securing something of the magnificence of the Byzantine enamels on gold. Parts of figures—heads and hands—were sometimes cast in bronze, gilded, and applied to the enameled plaque; in the thirteenth century entire figures pro-

¹There were presumably other localities in France where enamels of the Limoges type were produced, and similar work was probably done in Spain.

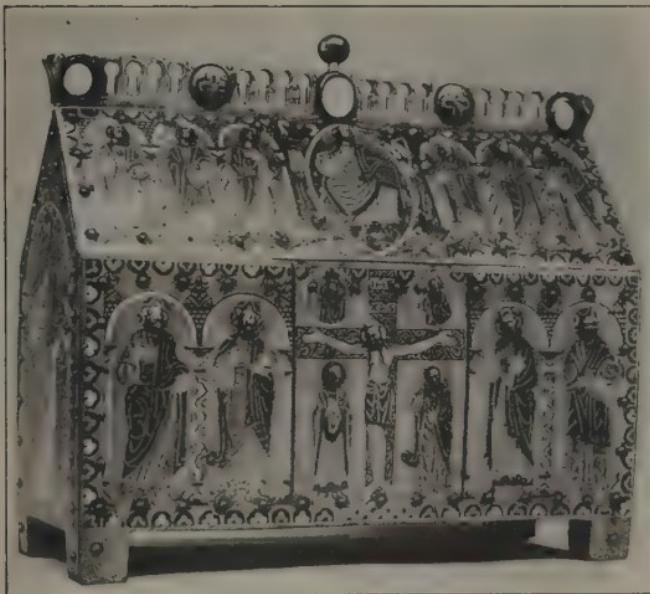


FIG. 52. CHÂSSE, CHAMPELÉVÉ ENAMEL
FRENCH, LIMOGES, ABOUT 1200

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duced in this way were common. In the earlier mediaeval enamels, speaking generally, the gilded metal served as the ground upon which the decoration was worked out in enamel; in the later enamels this practice more often is reversed, the ground is ornamented with enamel and the figure reserved, with inner markings delineated by the graver. The latter technique, requiring less effort to produce a striking effect, was especially in vogue during the thirteenth century in the busy ateliers of Limoges. The mediaeval enameler was strictly limited in his range of hues and any delicate gradations of color were out of the question. On the other hand, his colors had a durability and a splendor equaled only in mosaics. Moreover, these very limitations served to steady the craftsman in keeping to the pure design and conventionalized representation essential to an art of decoration. That the enamelers of the thirteenth century achieved works of astonishing beauty must be evident to all who stand before the cases in this room.

Our notes commence with Case A, to the right of the doorway as the visitor enters the room from Gallery F 2. Here the most conspicuous object is the end-piece of a large shrine, made in the form of a gabled house or church. This popular type of reliquary in the Middle Ages is called a *châsse*. Complete examples of the type may be seen in two small enameled *châsses* shown in this case; other and finer *châsses* are exhibited in Case F. The end-piece of the shrine in Case A is Rhenish work of the thirteenth century; thin sheets of gilded metal have been worked in relief, applied to a wooden panel, and decorated with enameled plaques and large cabochons

of crystal (note that the crystals were used both as ornament and as a protection for relics). On this background is attached a figure in gilded bronze of the Crucified Savior, represented with open eyes and uncrossed feet. This early type, which also occurs in the two crosses shown in this case, persisted well into the thirteenth century before it was finally superseded by the "pathetic" type of Christ.

In the floor-case opposite (B) are several examples of detached figures in high relief or in the round, cast in copper or bronze and gilded, representing the Crucified Christ. A particularly fine example (fig. 53) is the figure occupying the central position in the case; to this, as to certain others in the group, must be conceded the rank of great sculpture. These bronzes are French or German in origin, and date from the late twelfth or thirteenth century. With these figures we may note in Case B several enameled crucifixes and terminal plaques from crosses and a large number of separate plaques, generally representing the Crucifixion or Christ in Majesty surrounded by symbols of the Evangelists, which originally ornamented châsses or book-covers.

In Case C perhaps the most interesting piece is a



FIG. 53. CHRIST
LATE XII CENTURY

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portable reliquary in the form of a quatrefoil designed to contain, according to the inscription, some of the hair of Saint Mary Magdalen. The two angels, enameled in white, cobalt, green, and scarlet, are especially fine in color and drawing; the back is richly engraved with foliate scrolls on a chased ground. This reliquary is a Rhenish work of the beginning of

the thirteenth century. Two pricket candlesticks and a châsse are typical of the use of enamel in the ornamentation of metalwork. The large panel on the back of the case is composed of various fragments of enamel, combined with cameos and intaglios. A small pyx in the shape of a cylindrical box with a conical top illustrates a popular form of receptacle for the consecrated host. The collection includes several statuettes in gilt-bronze, enriched with enamel, representing the enthroned Virgin holding the Christ Child; perhaps the finest

is the thirteenth-century example shown in this case. An unusual piece is the small shrine of painted and gilded wood, representing the Virgin and Child, of the type known as *Vierge ouvrante*. The body of the Virgin forms two doors, which when opened disclose paintings of Gospel scenes and a carved figure of the Savior holding His cross. The piece is a French work of the late thirteenth or early fourteenth century.

The finest of the enameled crosses in the collection



FIG. 54.
ENAMELED CROSS
LIMOGE
XIII CENTURY

is undoubtedly that in Case D (fig. 54). The figure of the Savior, which is enameled on the copper-gilt ground instead of applied, is drawn with exceptional distinction, and the few colors at the craftsman's command are skilfully combined. It is regrettable that two of the plaques representing the symbols of the four Evangelists, which completed the arms of the cross, are missing. Another important example of Limoges enamel (Case D) is a large plaque, probably from a châsse, representing the Crucifixion (fig. 51); note the use of rosettes to decorate the blue background. From a frontal, formerly in a church at Grandmont, comes a large plaque (fig. 55) ornamented with a figure in high relief of Saint James on an enameled background of lapis blue, patterned with floral scrolls. This is a particularly notable example of the sculptural metalwork which combines so happily with the ornamental work of the enameler.

In Case E the principal object is not an enamel, but a remarkable wood-carving (fig. 56) of the fourteenth century, representing the Visitation. These exquisite statuettes of the Virgin and Saint Elizabeth, so beautifully preserved in respect to the polychrome and gilded decoration, are of exceptional beauty. The strip of embroidery above the group is a rare example of English work of the fourteenth century. An



FIG. 55. SAINT JAMES
LIMOGES
XIII CENTURY

unusual piece is the holy-water bucket, decorated in enamel with figures of Saint Peter and other saints; it is Limoges work of the early thirteenth century. Interesting for their form as well as decoration are two incense boats, or navettes, so called because the shape rather remotely suggests a ship or boat, one

of the earliest symbols of the Church. A larger pricket candlestick shows a somewhat different type from the two examples exhibited in Case C.

In the floor-case (F) are several large châsses of exceptional interest, from the Limoges ateliers. Exhibited on the top shelf is a well-known châsse, dating from the end of the twelfth or the beginning of the thirteenth century (fig. 52). It is considered one of the finest of a group of about twenty known châsses, in the decoration of which a characteristic border



FIG. 56. VISITATION
BODENSEE, ABOUT 1320

design of half-circles occurs. Another châsse, also belonging to this group, is exhibited in the same case. Note in these early pieces that the figures are enameled on a gilt ground chased with *rinceaux*, and that the relief work is restricted to the heads alone. On the bottom shelf is a characteristic example of the later work of the second half of the thirteenth century, in which the figures are entirely modeled in relief and applied to an enameled background. Al-

GALLERY F 3

though striking in effect, the work is coarse compared with the earlier examples. With these châsses is exhibited the celebrated reliquary of Saint Margaret known as the *châsse aux oiseaux*, because little birds terminate the various pinnacles and crystal knobs of the reliquary (fig. 57). Quite remarkable as sculpture are the four figures of angels in copper-gilt



FIG. 57. RELIQUARY
(CHÂSSE AUX OISEAUX)
FRENCH, XIIIth CENTURY

supporting the crystal cylinder. The reliquary is enriched with gems and tiny coats of arms in *verre églomisé*. Another object of great interest is the reliquary of Saint Thomas à Becket in the form of a small silver-gilt casket with scenes of the martyrdom and burial of the Saint represented in niello (see page 56). This reliquary was presumably made between 1174 and 1176 for John of Salisbury, to hold two vials of the blood of Saint Thomas, which John preserved at the time of the martyrdom of the Saint

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and later presented to the Cathedral of Chartres; the workmanship is probably Lotharingian.

Occupying a case by itself (G) in the middle of the room is a large gable-roofed shrine with doors, constructed of wood (restored) decorated with plaques of champlevé enamel and figures in relief of copper-gilt (fig. 50). Inside, the Deposition from the Cross is represented on the back of the shrine, and on the sides are compositions figuring the Entombment, Resurrection, and Ascension. The floor of the shrine is ornamented with eight medallions of angels. On the inside of the left door are Christ in Limbo, the Visit to the Sepulchre, Christ Appearing to Mary Magdalen; on the inside of the right door, the Journey to Emmaus, the Pilgrims at Emmaus, and the Incredulity of Thomas. The subjects on the outside of the doors are the Virgin Enthroned and Christ with the Symbols of the Four Evangelists. This rare shrine or sacrament-house, perhaps used as an Easter sepulchre, was dug up in 1896 at Plumejeau in the commune of Cherves near Cognac (Charente); the wood had rotted away, necessitating restoration, but fortunately the enamel had suffered little. Only one other piece of the type is known; this is a much injured shrine in the treasury at Chartres.

In Case I are exhibited various enameled plaques and figures in relief from châsses and other objects; here also are a number of pendants and a morsé (used for fastening the cope across the breast). A book-cover ornamented with five plaques of enamel deserves attention. The style of work produced in the fourteenth century, when the champlevé process had declined in popularity, is illustrated by a few pieces.

Case N, against the window wall, contains four

beautiful croziers (pastoral staffs carried by bishops and abbots) ornamented with champlevé enamel, which date from the second half of the thirteenth century. Among the subjects represented in the volutes are the Annunciation, the Paschal Lamb, and Saint Michael in combat with the dragon. Hanging with these croziers is a ciborium in the form of a dove (symbolizing the Holy Ghost) in which the reserved sacrament was kept; it could be raised above the altar when not in use.

We come now to the collection of Gothic ivories, which occupies five cases in this room and two in the adjoining gallery, F 4. In every respect this collection is one of the greatest importance. With few exceptions the ivories are French in origin and date from the fourteenth century. In arranging the collection it has not proved feasible on the whole to group together ivories related in style. Nevertheless, a consideration of these group characteristics is perhaps our best approach to the subject of the later mediaeval ivories. For the present, therefore, we will abandon our "case-to-case" comment on the exhibits, and instead discuss briefly the characteristics of certain popular "ateliers" of ivory-carvers in the fourteenth century, referring for illustration to specific examples in the various cases without respect to sequence.

First of all it may be recalled that the fourteenth century was the most productive period of the ivory-carvers. Earlier ivories are exceedingly rare, and in the fifteenth century the craft suffered a marked decline, owing to a change in taste and possibly to a difficulty in securing ivory from Egypt. In the fourteenth century France held the leadership in

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ivory-carving, and the French ivories, coming for the most part from the ateliers of Paris, are greatly superior to those produced in Italy, Germany, and England. Although the names of several ivory-carvers are known, it has been impossible to identify their works, and all Gothic ivories are anonymous. The industrial conditions under which ivory-carvings were produced did not encourage individuality. A master carver would produce a model, either originating the design, or copying or adapting it from some other work of art, perhaps a manuscript illumination. Then, if the model proved successful, it would be repeated by his *valets* or assistants, with only such changes as the individual taste of a patron might require. If the model were particularly successful, it might be imitated not only in the master's own shop, but in the ateliers of his rivals.

Lately, an effort has been made³ to group related ivories and to assign them to ateliers arbitrarily named to recall some important object in the group or to describe some general characteristic. It must be borne in mind, however, with respect to these atelier groups, that all the ivories in any one group did not necessarily emanate from one workshop; for, as we have already seen, artistic copyright was unknown and the popular productions of one atelier would be copied in others.

Among the rare French ivories dating from the end of the thirteenth century is a small group assigned to the "Atelier of the Diptych"⁴ of the Treasury of

³R. Koechlin, *Les Ivoires gothiques français*, Paris, 1924. Also, by the same, earlier articles in the *Gazette des Beaux Arts*.

⁴A celebrated ivory-carving formerly in the Treasury of the Cathedral of Soissons, now in the Victoria and Albert Museum, London.

Soissons." This atelier apparently originated the type of diptych, intended for devotional use, which remained popular throughout the Gothic period. Two ivory panels, hinged so as to fold one upon the other, are carved with Gospel scenes divided into horizontal registers. As the carving was protected when the leaves were folded over, the diptych form had obvious advantages. Stylistically, the productions of this late thirteenth-century atelier are characterized by sobriety in emotional expression, simple yet forceful narration, and by a sense of form and action which combines the nobility of a monumental style with naturalistic observation. Also characteristic is the elaborate treatment of the architectural framing of the scenes. A typical example (fig. 59), in Case K, is the central leaf of a triptych (composed of three panels); the missing leaves may have been painted, instead of carved, to judge from a similar triptych in the museum at Lyons.

The "Atelier of the Tabernacles of the Virgin" flourished particularly in the first half of the fourteenth century, although its influence undoubtedly continued beyond the middle of the century. The craftsmen of this atelier and their imitators specialized in the making of little altarpieces or portable shrines in the form of a triptych mounted upon a pedestal, now generally missing. Under a trilobate arch, surmounted by a gable, is represented the Virgin and Child, sometimes attended by angels. On the doors, which might consist of two, four, or even six leaves, are adoring angels or scenes from the life of the Virgin. The popularity of these little shrines in honor of Our Lady testifies to the enormous development of the cult of the Virgin in the second

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half of the thirteenth century and in the following century. The ivories of this "Atelier of the Tabernacles of the Virgin" are perhaps the most elegant and picturesque of the Gothic period. Several examples of the group are included in the Morgan Collection. One of the finest (fig. 61) is the folding shrine in Case M, a work of great dignity of style, reminiscent of the plastic art of the late thirteenth century, when to nobility of form was added a tender, human emotion.

Toward the second half of the fourteenth century a new tendency (see page 82) appears in Gothic art. Movement is represented more naturalistically, and the traditional Gospel scenes are more animated. These picturesque qualities characterize the ivories produced in the "Atelier of the Diptychs of the Passion," so called because the principal subjects carved on the ivories of this group depict the Passion of Christ. This atelier, which flourished in the middle of the fourteenth century and throughout the second half, is represented by several examples in the collection. Notable ones are exhibited in Cases K (fig. 49), L, and M.

An important group of fourteenth-century ivories is distinguished by the substitution of simple bands of rosettes for the elaborate architectural carving which occurs on the ivories of the "Atelier of the Diptych of the Treasury of Soissons," and of the "Atelier of the Tabernacles of the Virgin." Apart from this simplification of ornament and the adoption of a severely rectangular shape for the panels, both of which made the ivories less liable to injury, the ivories of this group of the "Diptychs with Rosettes," as they are called, present too great di-



FIG. 58. ATELIER OF
THE DIPTYCHS WITH
ROSETTES
EARLY XIV CENTURY



FIG. 59. ATELIER OF
THE DIPTYCH OF THE
TREASURY OF SOISSONS
END OF XIII CENTURY



FIG. 60. ATELIER OF THE
DIPTYCHS WITH
ROSETTES
EARLY XIV CENTURY



FIG. 61. ATELIER OF THE TAB-
ERNACLES OF THE VIRGIN
FIRST HALF OF THE
XIV CENTURY

FRENCH IVORY-CARVINGS

versities in style to make it probable that they come from one atelier. One group is characterized by a gracious, amiable style, recalling that of the tabernacles of the Virgin, and by a fondness for picturesque genre scenes of Gospel history. Examples (fig. 58) of this group may be seen in Cases L and M. A second group is more dramatic in feeling, and selects for representation the most tragic moments in the Passion of the Savior; a typical ivory (fig. 60) of this group is shown in Case K.

A type of ivory-carving popular in the late fourteenth and the fifteenth century is exemplified by two groups of figures in high relief without background, exhibited in Case J. These carvings, which represent in one instance a group of three men, and in the other the Virgin supported by the two Marys, probably come from the same altarpiece and formed part of a Crucifixion scene. In the same case is also an elaborately carved fragment from the mounting of a saddle, representing a knight on horseback, which is believed to have been made for Don Jayme II, King of Majorca (1324-1349). Attention may also be called to the ivory crozier heads and the thirteenth-century chessman in Case J, and to the ivory plaque on the book-cover in Case K.

An ivory pyx in Case H is particularly interesting from the point of view of iconography, since among the scenes of the infancy of Christ which decorate the pyx is included the unusual subject of the collapse of the idol at the approach of the Christ Child during the flight into Egypt. The four large caskets in this case are superb examples of secular ivory-carvings. The subjects are selected from popular romances of the time. One casket, for example, has on the cover

the assault upon the castle of love, a jousting scene, and an elopement. On the front are scenes from the legend of the philosopher Aristotle and the fair Campaspe, and an interesting representation of the fountain of youth, with aged men and women approaching the basin where youths and maidens disport themselves in the magic water. On the back panel is the combat between Lancelot and the phantom lion, Lancelot crossing the sword bridge, Ga-



FIG. 62. IVORY CASKET
FRENCH, XIV CENTURY

wain (?) asleep on the magic bed, and the maidens welcoming their deliverer. At one end is a knight rescuing a lady from a savage, and Galahad receiving the key of the Castle of Maidens; the other represents Tristan and Isolde spied upon by King Mark, and a hunter spearing a unicorn, symbol of chastity, which has taken refuge at the feet of a seated maiden. This well-known casket dates from the first half of the fourteenth century. Another important casket (fig. 62) is ornamented with carvings illustrating the romance of the *Châtelaine de Vergi*; the story may be followed from the detailed description on the label. The scenes on another represent lovers picking flow-

ers, hawking on horseback, making garlands, and similar genre subjects.⁵

Against the window wall is a large rectangular panel composed of many small pieces of carved hippopotamus bone. This is not an altarpiece, as it might at first appear; the carvings, which were mounted in this form early in the nineteenth century, originally formed the decoration of two large caskets. These caskets were made by Baldassare degli Embriachi (see page 91) between the years 1400 and 1409 for the prior of the famous convent of the Certosa at Pavia, and were used by the Visconti of Milan, when these noblemen sojourned in the guest house of the monastery. The caskets, which are among the few known works by Baldassare,⁶ the head of the family of carvers who specialized in work of this kind, remained in the Certosa until 1782, when they passed out of the possession of the monastery. In 1805 the pieces were arranged in their present order, with the idea that the panel, thus composed, should be presented to the Empress Josephine as a present from the city of Milan. This plan, however, fell through, and the panel remained in private possession until purchased by Mr. Morgan. The carvings depict scenes from several popular tales, notably stories of the Golden Eagle and of Mattabruna.

The mediaeval ivory-carver did not confine himself to relief carving alone; on the contrary, perhaps his finest work is to be seen in the statuettes, usually representing the Virgin and Child, of which a notable

⁵Three panels from similar caskets may be seen in Case C in the adjoining gallery, F 4.

⁶In Gallery F 4 is another important example of the work of Baldassare, a large altarpiece with scenes from the life of Christ, Saint John the Baptist, and Saint John the Evangelist.

group of eighteen examples is included in the Morgan Collection. Sometimes Our Lady is standing, her body slightly bending as she supports the Child on her left arm. Equally popular is the composition of the seated Virgin holding the Child on her knee (fig. 63). One may note in the playful attitude of the Child and the tender expression of the Mother's face the trend toward a more worldly interpretation of this familiar theme, which distinguishes these statuettes from the two Romanesque wood-carvings of the same subject, noted in our description of Gallery F 2. In the earlier examples, the Virgin is represented in hieratic dignity as the Empress of Heaven; in the ivories, the Virgin is still a very great lady, but permits herself to smile as the Child reaches up His little hand to fondle His mother's face.

The majority of the statuettes date from the fourteenth century. The earlier ones retain much of the monumental style of the earlier period, although imbued with a more tender sentiment; but in others we note that this dignified if humanized conception of the Virgin and Child degenerates into a pretty domesticity which is characteristic of the later Gothic versions of this theme. The drapery folds lose their logic; excessive crumpling becomes a mannerism; there



FIG. 63. IVORY
STATUETTE
FRENCH
ABOUT 1300

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is also a tendency to exaggerate the bend of the figure at the hips. An unusual statuette in Case M illustrates the realistic trend of Gothic art in the late fourteenth century. The Virgin is seated and holds on her lap a cradle, from which she has lifted to her breast the young Child wrapped in swaddling clothes. This is a piece of pure genre sculpture, marking a considerable departure from the idealistic art of the early Gothic period.

In connection with these ivories, attention may be called to a statuette of the Virgin and Child, carved in wood and painted, which is shown between Cases L and M (fig. 44). This exquisite piece of miniature sculpture of the late thirteenth century is a masterpiece of the highest order. Although the style is monumental, the statuette is characterized by a feminine, aristocratic grace of exceptional charm.

On the walls hang four early Gothic tapestries; a fifth piece of the set is shown in the adjoining gallery, F 4. These tapestries are parts of one large hanging (fig. 64) originally divided into two horizontal registers of seven scenes each, representing in the lower row the seven Christian sacraments as celebrated in the fifteenth century, and, in the upper row, their Old Testament types. Of the seven scenes figured in the Museum's tapestries, three illustrate the sacraments of Baptism, Matrimony, and Extreme Unction; the four Old Testament types are the cleansing of Naaman the Syrian in the Jordan (Baptism), God the Father joining the hands of Adam and Eve (Matrimony), Jacob blessing Ephraim and Manasseh, Joseph standing at the left (Confirmation), and the Sacring of David in Hebron (Extreme Unction). The two rows were separated by descriptive French

GALLERY F 3

verses in Gothic letters, and the scenes were framed by columns and brickwork. A fragment of this hanging is in the Victoria and Albert Museum, London. The tapestry was probably woven by Pasquier Grenier at Tournai about 1440. It may be the tapestry acquired about 1440 by Philip, Duke of Burgundy, at Bruges, the great tapestry market of the time. It is



FIG. 64. ADAM AND EVE; THE SACRING OF DAVID IN HEBRON
TAPESTRY, TOURNAI, ABOUT 1440

said to have belonged to Ferdinand and Isabella, and to have hung in the royal chapel at Granada. In beauty of color and in vigor of design, the tapestry is a splendid illustration of Gothic weaving at its finest.

With regard to the sculpture exhibited in this room, the visitor may note near the entrance to Gallery F 2 an interesting French wood sculpture of the early fifteenth century, representing Saint George and the Dragon. Between Cases A and C is a striking piece of late thirteenth-century stone sculpture, the head from a statue of Christ. Two large marble statuettes representing the Virgin and Child stand between the

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cases on the wall opposite the windows (fig. 65). They are characteristic examples of the fully developed fourteenth-century style, a little weak perhaps, but charming in their grace and delicate refinement.

An earlier work, dating from the first years of the fourteenth century and still reminiscent of the more noble style of the early Gothic period, is a large statue in polychrome wood, representing the Virgin enthroned with the Christ Child. This statue has been placed intentionally in a corner, where it receives a rather dim light. It should be remembered that statues of this kind were intended to be seen in poorly illuminated interiors, and that much of their mystery is lost when brought out into a flood of light.

The stained glass in the windows of this gallery does not form part of the Morgan Collection. In the middle window is a large lancet-shaped panel, representing the Prophet Abiud.

FIG. 65. VIRGIN
FRENCH, XIV CENTURY

The window, which probably comes from the clerestory of some large church, is a superb example of French glass of the twelfth century. Four thirteenth-century quatrefoils, displayed in the other two windows, represent the Paschal Lamb, the Coronation of the Virgin, the Virgin enthroned, and Saint Peter and Saint Paul.

CHAPTER III

GALLERY F 4

The collection of Gothic ivories, part of which was described in the previous chapter, is continued in Cases C and H. Among these ivories are many fine examples of the atelier groups discussed on pages 106 to 110; the "Atelier of the Diptychs of the Passion" is particularly well represented (fig. 49). In Case C, attention may be called to several plaques with secular themes, which originally formed parts of caskets similar to those exhibited in Gallery F 3 (see page 110). Also secular in subject are the carvings on mirror-cases, representing lovers conversing or hunting with falcons.

Ivory-carvings were usually, if not invariably, embellished with painting and gilding of which, as a rule, but few traces now remain. Another method of heightening the effect, which could be combined with polychrome enrichment, was the piercing of the ivory so that the figures and their architectural framework were silhouetted against a background of some other substance. Excellent examples of these pierced ivories are shown in Case C. Especially remarkable is the large diptych with many little scenes from the Passion of Christ and the history of the Virgin (figs. 66, 67). On a larger scale, but similar in style, is a dip-

tych with the Crucifixion and Entombment. Opinion has varied widely as to the country in which these two ivories were made. It seems not improbable from comparison with English miniature paintings that these diptychs are English work of the early



FIG. 66. LEAF OF IVORY DIPTYCH
PROBABLY ENGLISH, XV CENTURY

fifteenth century. The technique, however, was also practised on the Continent, although nowhere extensively, owing to the decline in popularity of ivory-carving in the fifteenth century and perhaps to the difficulty of the work. Undoubtedly English is a plaque representing the Crucifixion, a work of the fifteenth century.

The few Italian ivory-carvings in Case C need not detain us, but the large altarpiece, with scenes from the life of Christ, Saint John the Baptist, and Saint John the Evangelist, which stands on a richly carved Gothic chest between Cases F and I, is a piece

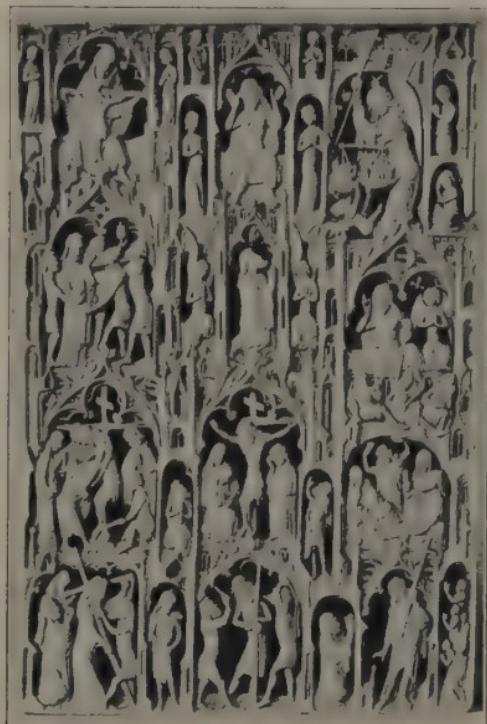


FIG. 67. LEAF OF IVORY DIPTYCH
PROBABLY ENGLISH, XV CENTURY

of distinct importance. This altarpiece, like the Certosa caskets in Gallery F 3 (see page 112), is the work of Baldassare degli Embriachi, who established a flourishing workshop at Venice for the production of his caskets, mirror-frames, retables, and other objects ornamented with plaques of carved bone. Much of the work produced in this busy shop

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has little artistic value, but the superior examples, such as our altarpiece, are highly effective pieces of decoration.

The wall-cases on the right, as we face the altarpiece, contain many splendid examples of Gothic metalwork. In Case F a statuette in silver parcel-gilt of Saint Christopher bearing the Christ Child on his shoulder affords an excellent illustration of the fifteenth-century French craftsman's skill in metal (fig. 68).



FIG. 68.

SAINT CHRISTOPHER
FRENCH, XV CENTURY

The figure, which served as a reliquary, was formerly in the Church of Castelnau-dry, near Toulouse, in the south of France. Representations of Saint Christopher, the patron saint of travelers, are frequent in mediaeval art. It was believed that all who beheld his image, putting their trust in God, would escape the disasters of earthquake, tempest, or fire.

The legend of Saint Christopher is one of the most picturesque in mediaeval hagiology. The giant Christopher, or Offero as he was first called, resolved to serve none but the greatest of kings. Disappointed in temporal sovereigns and in the service of the devil, Offero sought the way to Christ. In preparation, he was instructed by a hermit to live near a certain river and to carry all those who should need him across the stream. One night a little child

begged to be taken over, and Offero mounted him on his shoulder. The winds blew and the torrent raged so fiercely and the weight of the child grew so unbearable that the giant reached the opposite shore only through the greatest perseverance. It was the Maker of the World whom Offero had carried on his shoulder. When they reached the opposite shore the Child revealed Himself, and accepted in His service the saint, who thereafter changed his name to Christopher, which means the Christ-bearer.

Other exhibits in Case F include a silver statuette of the Virgin and Child, characteristic of the somewhat florid Spanish metal-work of the late fifteenth century. Of about the same date is a French wrought-iron lock in triptych form, decorated with scenes of the Last Judgment and small panels of openwork decoration. Technically this piece is an astonishing example of skill in the manipulation of iron, but the metal is hardly suitable for work of this character. A large silver-gilt reliquary (fig. 69) is a typical Spanish work of the early sixteenth century. The piece is most elaborately ornamented, but the discrepancy in scale between the decoration on the foot and the architectural detail of the box hold-



FIG. 69. RELIQUARY
SPANISH, XVI CENTURY

THE PIERPONT MORGAN WING

ing the relic is not altogether pleasing; nevertheless, the proportions of the piece are so agreeable that the general impression is strikingly beautiful. Simpler in decoration but finely designed are two silver censers of architectural form, French in origin, and dating from the late fifteenth century.

The crisp exuberance of German Gothic ornament finds an admirable illustration in the copper-gilt censer exhibited in Case B. In ecclesiastical metal-work the Renaissance style was slow in superseding the traditional Gothic forms—even in Italy where the new style had its origin. Still Gothic in design is a fifteenth-century Italian monstrance of copper-gilt, ornamented with plaques of translucent enamel. One would hardly suspect from the pointed arch and other Gothic characteristics of this piece that in other branches of Italian art the new style was already clearly manifested. Thoroughly Renaissance, however, in its form and ornament is a second Italian monstrance, dated 1563, which is exhibited in the same case. A large processional cross is interesting for its plaques of translucent enamel, a favorite method of ornamentation in Italy during the fourteenth and fifteenth centuries; other crosses of similar character are shown in Case D. Unusual in technique is a triptych composed of relief work in silver applied to a background of gilded metal with designs engraved in stipple. With these and other examples of metalwork is shown a French fifteenth-century miniature painting on parchment, depicting the countries and principal cities connected with the crusades of Saint Louis, who was in Egypt and Palestine from 1248 to 1254.

Stopping for a moment to note, between Cases B

and A, a fine French wood-carving of the fourteenth century, representing the Virgin and Child, we pass on to Case A, where the exhibition of Gothic metal-work is continued. One of the rarest of the many extraordinary pieces in this case is a large reliquary head of a saint, wrought in silver-gilt and ornamented with filigree work and crystal cabochons (fig. 70). The workmanship is French and probably of the fifteenth century, although the rather primitive character of the modeling suggests a somewhat earlier date. When a reliquary was made to contain some part of the body of a saint, such as the skull or bones from the hand or arm, the receptacle was often shaped in the semblance of the relic itself. Two reliquaries of this type flank the head just described. Another type of reliquary is the phylactery, which was of a size and shape to permit the reliquary to be worn on the person. An interesting fifteenth-century example of this type, quatrefoil in shape, is decorated with enamels which form a setting for a small Byzantine ivory plaque of early date. Another reliquary of the monstrance type (fig. 43) deserves attention, as does also a tiny cylindrical shrine with doors opening to reveal a little statuette of the Virgin and Child. How effectively color enriches the gleam of metal is shown in a crozier head, richly ornamented with encrusted enamels; it is presumably Hungarian and is dated 1457.



FIG. 70. SAINT YRIEIX
RELIQUARY HEAD

THE PIERPONT MORGAN WING

Of the five crosses exhibited in Case D, the most important is a processional cross, ornamented on both sides with plaques representing the Crucifixion and scenes of the Passion, executed in niello on silver. This fifteenth-century cross, which was made for a convent of the Franciscan order of the Poor Clares, is one of the finest examples known of niello (see page 56), a form of decoration highly perfected by the Italian Renaissance goldsmiths. Our cross is probably a north Italian work, but in design and skilful execution it is comparable to the finest Florentine productions, such as the famous pax by Finiguerra. Another cross ornamented with niello plaques is particularly interesting on account of the inscription, which relates that the piece was made for the Company of the Pork Butchers in honor of the blessed Maria di Plano. Although at first thought the connection between pork butchers and this beautiful object is somewhat startling, it reminds us that the mediaeval and Renaissance guilds were lavish patrons of the arts.

Silver plaques carved in low relief and covered with translucent enamel were frequently used by the Italian goldsmiths of the fourteenth and fifteenth centuries, especially in Tuscany, to decorate crosses and other liturgical objects. Two large crosses with translucent enamels are shown in Case D; a third piece has already been noted in Case B. The modeling of the surface beneath the film of translucent enamel gives a brilliancy of color and a play of light that are most attractive, but unhappily the enamel is apt to chip off, as may be seen in several examples in the collection.

This kind of enameling was not confined to Italy

alone, and several pieces of translucent enamel—note particularly an exquisite little diptych with its original leather case—of Flemish, French, or German origin are included with the Italian plaques exhibited in Case E. Among the latter are thirty-six small medallions of silver-gilt, repoussé with a vine pattern and ornamented with small profile heads in translucent enamel, which were used as costume accessories. Of great rarity is an Italian girdle of the late fourteenth century, nearly five feet in length, decorated with silver-gilt ornaments and plaques of translucent enamel. The plaques from another belt combine filigree and cloisonné enamel; the workmanship is Hispano-Moresque of the fifteenth century. Other precious objects which served as costume accessories, such as hat ornaments, rings, pendants, rosary beads, and pomanders for scent, are exhibited in Cases E and G.

In the second half of the fifteenth century, the technique of painted enamel began to replace the earlier processes and soon enjoyed a great popularity. The colored enamel, translucent or opaque, was no longer contained by cloisons or channels or modeled surfaces, but applied directly to the smooth metal plaque. Whether this technique was first developed in Italy or in France is still a question, but it was



FIG. 71. PAINTED ENAMEL
LIMOGES: MONVAERNI

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speedily carried to the point of perfection in France, and the finest painted enamels of the sixteenth century come from the ateliers of Limoges. Six narrow panels, representing Apostles, in Case E, are splendid examples of the rare Italian painted enamels of the late fifteenth century.

Far more brilliant in effect is a large enameled plaque in the same case, representing the Crucifixion. This magnificent piece, with its characteristic color scheme of blue, white, green, and reddish violet, is a Limoges work of the end of the fifteenth century. In style it belongs to the group of enamels attributed to the so-called "Monvaerni" (fig. 71).

Another kind of enameling, popular in the fifteenth and sixteenth centuries, consists of coating or crusting with enamel the surfaces of small metal objects, usually of gold, wrought in the round or in fairly high relief. Such work is known as encrusted enamel. The

term is also used to describe enamel in combination with filigree work, but this is in reality a form of cloisonné enamel. Of the true encrusted enamel several remarkable specimens are shown in Case E. One is a gold medallion, probably a hat ornament, representing Saint John the Baptist in the wilderness. According to tradition this medallion belonged to Cosimo de' Medici and was made by Ghiberti. Although the ascription to Ghiberti is less credible than the association of this beautiful jewel with



FIG. 72.
SAINT CATHERINE
FRENCH
XV CENTURY

Cosimo, nevertheless the medallion is a marvelous example of Florentine goldsmiths' work of the fifteenth century. Another medallion, with the enamel better preserved, represents the Entombment.

Other examples of exquisite work in gold and ivory are shown in Case G. Probably Franco-Flemish in origin and dating from the first half of the fifteenth century is a pendant of minutely carved ivory, painted and gilded, representing the Last Judgment. An oval reliquary, representing on one side the Virgin enthroned, and on the other, God the Father with various saints, is an especially fine example of these little ivory-carvings which show an almost miraculous skill of hand in the delicacy of the execution. Another remarkable piece is in the form of a rosary bead which, when opened, discloses ivory-carvings of the Crucifixion and the Resurrection. An ingeniously constructed pendant in silver-gilt opens in three parts, each containing a niche in which is a small figure of a saint. But perhaps the most extraordinary of these objects in ivory and metal is a small half-figure in wrought gold, encrusted with enamel and enriched with gems, representing Saint Catherine of Alexandria (fig. 72). This little masterpiece, which once formed the center of a pax belonging to a convent in Clermont-Ferrand, is a marvelous example of French goldsmiths' work in the early



FIG. 73. FLAGON
GERMAN
XIV-XV CENTURY

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fifteenth century. Of the larger pieces in this case one of the most beautiful is a flagon of agatized wood, with German silver-gilt mounts of the late fourteenth or early fifteenth century (fig. 73). The piece was formerly in the treasury of the church of Reinkenagen (Pomerania) and belongs to a small group of similar vessels which, according to the pious belief of the Middle Ages, were used by Our Lord in the miracle at Cana. Of the two remarkable chalices in this case, perhaps the most interesting is the fifteenth-century Hungarian piece ornamented with filigree encrusted with enamel, which was made for a certain Dom John Benedict of Breslau. The other chalice, a Spanish work of about 1500, is decorated on the foot with scenes in low relief of the Passion; on the stem and knop, with little figures of saints and apostles against panels of blue and green translucent enamel. A large reliquary, combining crystal, *verre églomisé* (gilt glass), and silver-gilt, is a distinguished example of Italian ecclesiastical metalwork in the second half of the fifteenth century.

A type of drinking-vessel, the mazer, is illustrated in Case I by two standing cups with covers. A mazer is a special type of drinking-vessel, properly made of maplewood. Only one of our covered cups is of maplewood; the other (fig. 74) is of jasper; both are richly mounted in silver-gilt, and are German works of the sixteenth century. For the most part, the exhibits in this case are miniature carvings in wood. With these delightful little specimens of wood-carving, a branch of Gothic art which we shall discuss at some length in Chapter V, is shown a small marble relief of the Dormition of the Virgin.

Cases J and K contain small sculptures in stone or marble. The central figure in Case J is an exquisite statuette representing the Virgin seated in an attitude of modest resignation, which suggests that this figure formed part of a group of the Annunciation. The three kneeling figures of marble in the same case presumably formed part of the decoration of a tomb, and represent Charles V of France, his consort, Jeanne de Bourbon, and the Dauphin (Charles VI); they are well-known examples¹ of French sculpture at the end of the fourteenth century. The success of the realistic *pleurants* or mourning figures on the tombs of the Dukes of Burgundy, Philippe le Hardi, and Jean sans Peur, led to imitation. Two statuettes (in Case J) of mourners with heads shrouded in cowls and bodies covered by voluminous mantles of a coarse fabric, which produces the heavy, broken folds so skilfully rendered by the realistic sculptors of the Burgundian school, come in all probability from the tomb (completed about 1453) of Jean Duke of Berri at Bourges, and, if this is so, are the work of Étienne Bobillet and Paul de Mosselman, who were commissioned in 1450 to finish the monument (fig. 45). Another of these mourners, but from a different and clumsier hand, is exhibited in



FIG. 74. JASPER CUP, MAZER FORM
GERMAN, XVI CENTURY

¹Formerly in the Le Breton Collection.

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Case K. Perhaps the most striking sculpture in this case is a graceful little figure of Saint Barbara standing beside her tower, a characteristic late Gothic work of the school of Troyes in the early sixteenth century.

The stained glass in the windows² brings a pleasant note of color into the room, but is not of exceptional quality, although the two standing figures of saints are quite good of their kind. Attached to the door-jambs are three fragments from a choir-stall of about the middle of the fourteenth century (fig. 40). Although there is a tradition that these fragments are all that remains of the ancient choir-stalls of Notre-Dame de Paris, the style of the carvings makes a German origin much more probable. The sculptures against the window wall include some interesting fifteenth-century Spanish decorative carvings with coats of arms. The most important sculpture in the gallery, although it has suffered considerable injury, is a limestone statue of about half life-size, representing Saint Michael in combat with the dragon (fig. 46). This attractive figure, about 1475 in date, exemplifies the tranquil beauty and refinement which characterize the school of the Loire.

The three large tapestries are fragments of a hanging (fig. 42) made presumably for Charles VII of France. They represent courtiers in the luxurious costume of the early fifteenth century gathering roses. The background is striped green, white, and red, the colors of Charles VII whose emblem was the rose. A similar tapestry with roses and the arms of France, on a striped background of green, white, and red, is depicted by Fouquet in a miniature painting

²Not part of the Morgan Collection.

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representing the trial of the Duc d'Alençon in 1458. It is probable that the Museum's tapestry was woven about 1440 at Tournai. The cartoons are obviously the work of a distinguished artist, and not without reason the name of Jean Fouquet, the celebrated miniaturist, is sometimes associated with these extraordinarily beautiful tapestries. The small tapestry on the window wall belongs to the set of the sacraments, described in the preceding chapter.

CHAPTER IV

GALLERY F 5

THE SCULPTURES FROM THE CHÂTEAU OF BIRON

In 1495, Baron Pons de Gontaut, Seigneur of Biron, who had accompanied Charles VIII on the French expedition into Italy, obtained permission from the pope to found a private chapel, dedicated to Notre Dame de Pitié, in the Château of Biron in southwestern France between Perigueux and Agen. On his return, Pons constructed a double church. The lower served as a parish church; the upper was the private and funerary chapel of the family. Although the chapel was not dedicated until 1524, the year of Pons's death, its decoration was commenced many years earlier. In a shallow niche behind the high altar was a sculptured limestone group of the Pietà, which dates from about 1500; the figures are life-size. The sculptures of the Entombment, placed in a side chapel, are some ten or fifteen years later in date; the material is again limestone but the figures are somewhat under life-size. The tombs of Pons de Gontaut and his brother Armand de Gontaut, also in the upper church, show clearly the Italianizing tendency already apparent in the Entombment, and are slightly later still in date. In style the sculptures are related to the productions of the school of the



FIG. 75. THE ENTOMBMENT
FROM THE CHAPEL OF THE CHÂTEAU OF BIRON
FRENCH, ABOUT 1510-15

THE PIERPONT MORGAN WING

Loire and of its chief sculptor, Michel Colombe, whose tranquil, polished art, with its idealizing trend and restrained realism, best exemplifies the *détente*, or relaxation, which characterized the reaction at the close of the fifteenth century to the excessive realistic preoccupations of the earlier years.

The Pietà and Entombment groups from the Château of Biron may undoubtedly be classed among the masterpieces of late Gothic sculpture. It is therefore fitting that all else in the gallery where they are exhibited should be subordinated to them. Stained-glass windows soften the light, and sometimes, in late afternoon, cast a mosaic of faint hues on the walls. A canopied seat, a high-backed chair, and a few single pieces of sculpture complete the installation; but naturally it is the Biron monuments which first of all claim the visitor's attention.

Opposite the entrance is the Entombment (fig. 75), which is assigned to about 1510-15. Nicodemus and Joseph of Arimathea hold over the open sepulchre the body of Christ. Behind this group stands the Virgin Mary, tenderly supported by two holy women, Mary the wife of Alpheus, and Mary the wife of Zebedee; at the right is Saint Mary Magdalen, and opposite her Saint John the Evangelist. Above, fastened to the wall of the niche, are five tiny angels dressed in long, fluttering gowns. The reliefs on the sepulchre represent Abraham's Sacrifice and the Casting up of Jonah, types of the Sacrifice of Christ and of His Resurrection. The niche is a reproduction in plaster, but the great frame of carved wood, once fitted with doors, is original, and shows strong Italianate tendencies in the graceful arabesques of the carving. The frame

may have been done by Italian artists, working as at Solesmes and elsewhere under the direction of a French master-sculptor. Considerable portions of color remaining indicate that both the frame and the stone sculptures were originally painted and gilded.

The disposition of the figures in this group is traditional and follows a formula created in the first



FIG. 76. THE BIROU PIETÀ
FRENCH, ABOUT 1500

half of the fifteenth century. The theme enjoyed considerable popularity in the second half of the century, as several important monuments bear witness. The earliest existing of these sculptured groups of the Entombment, in which may be seen the influence of mystery plays, is at Tonnerre (1453). The culminating point in the development of the type was reached in the Entombment at Solesmes (1496) which is near in style to the Biron group. The desire for grace "*à la mode d'Ytallie*," which in the late years of the Gothic period characterized the development of French sculpture, is shown in the calm and pondered sentiment of the Biron Entombment. Unlike the early treatments of the theme,

there is no wild abandonment to grief or other emotional excesses which would ill accord with the new ideal of harmonious, disciplined beauty.

When we turn to the Pietà group (fig. 76) executed



FIG. 77. VIRGIN
FROM A
CRUCIFIXION GROUP
FRENCH, XV CENTURY

sculpture. In the fifteenth century, however, this theme with its extraordinary dramatic possibilities was welcomed by the sculptors of the new realistic movement, initiated by Claus Sluter in the first years of the century. Even in so late a work as the Biron Pietà, Sluter's influence is felt in the harsh

ten years or so earlier, the realistic, dramatic qualities which prevailed, generally speaking, in French Gothic sculpture of the fifteenth century are more in evidence. The earlier tradition is still active in the representation of the dead Christ, of the sorrowing Mother shrouded in the heavy folds of her mantle, and in the carefully studied portrait-figures of Pons de Gontaut, kneeling at the feet of Christ, and of his brother opposite him, Armand de Gontaut, Bishop of Sarlat. But that a change has come about is apparent in the quiet, restful lines of the balanced composition, which reveal the transitional character of the work.

The subject of the Pietà is one rarely treated in thirteenth- and fourteenth-century French

realism of the dead Christ and still more in the massive folds of the Virgin's mantle.

The life-size stone statue (fig. 78) of the Virgin and Child, at the left of the Entombment, is an important example of the school of Touraine about 1480-90. Another and somewhat earlier sculpture of the Loire school is the statue in walnut of the Mourning Virgin (fig. 77) beside the east door of the gallery. A companion figure representing Saint John the Evangelist is in the Louvre. Both figures, undoubtedly from a Crucifixion group, were originally in the Abbey of Baugerais and later in the nearby church of Loché-sur-Indrois. These notable examples of French wood-carving may be dated approximately in the third quarter of the fifteenth century. The realistic intention is obvious, and to be expected; but there is in these figures a dignity, a gracious quality anticipating the calm of the *détente*, which is typical of sculpture in the region of the Loire and contrasts with the "expressive violence" of Burgundian sculpture in the same period.

A third statue to be noted is a work of the school of Troyes, about 1510-15. This limestone statue, with its painting and gilding well preserved, repre-



FIG. 78. VIRGIN
SCHOOL OF TOURAINNE
FRENCH, ABOUT
1480-90

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sents Saint Savina, a mediaeval "Evangeline" who was particularly venerated at Troyes where she died upon learning of the martyrdom there of Savinian, her brother, for whom she had long sought in many lands. The prosperity of Troyes at the end of the fifteenth and in the first half of the sixteenth century fostered the development of a flourishing school of sculpture, which gradually diluted late Gothic realism with affectations and prettiness until, about the middle of the sixteenth century, the style was submerged in Italianism. The school of Troyes at its best—as for example in the Saint Martha of the Church of the Magdalen at Troyes—combines a somewhat mannered elegance of style, conspicuous in the rendering of drapery and in the general conception of the subject, with types of feminine beauty of seductive charm. Of this early sculpture of Troyes, still respectful of the Gothic tradition, the winsome Saint Savina of the Morgan Collection is an attractive example.

CHAPTER V

GALLERY F 6

On the right, as one enters from Gallery F 5, is a verdure tapestry, of which another fragment is shown elsewhere in the gallery. The tapestry is Flemish of the mid-sixteenth century, made possibly at Enghien. Renaissance motives, as one might expect at this time, occur in the border. The great curving leaves, enlivened with birds and sprays of flowers, are reminiscent in spirit of earlier Gothic weaves, but the exquisite little flowering plants which pattern the *millefleurs* have here grown to monstrous proportions.

These tapestries serve as backgrounds for two French wood-carvings of the fifteenth century, representing two of the Latin Church Fathers, Saint Jerome with his lion and either Saint Ambrose or Saint Augustine (fig. 82). The Fathers are seated at their reading desks; the designs of the chairs with their linen-fold and other carved decorations are especially interesting, as very few chairs of this period have come down to us in original condition. Beautiful these chairs may have been, but they were not particularly comfortable. Comfort was a quality of rare occurrence before the luxury-loving eighteenth century made it a requisite of furniture design.

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Before we turn to the other wood-carvings which compose the greater part of the exhibits in this gallery, it may be recalled that in the fifteenth century, monumental sculpture no longer played the important part in the exterior decoration of churches that it had in the earlier centuries. On the other hand, sculpture was lavishly used in the interior of churches; for example, on choir-stalls, pulpits, altarpieces, tabernacles, fonts, rood-screens, and tombs. As a material for sculpture wood became very popular in this period. It was inexpensive, but when painted and gilded made a brave display, a circumstance which undoubtedly appealed to the shrewd *bourgeoisie* —the prosperous traders and manufacturers, whose liberal if not always enlightened patronage of the arts was a conspicuous feature of the time. As wood is not difficult to work, the material lent itself admirably to the realistic sculpture then in vogue. Moreover, the wood-carver could indulge, without excessive labor, in the “stunts” of crumpled drapery folds which betray the waning taste of the late Gothic period. The ease with which wood-carvings could be transported was another reason for the popularity of this material; the sculptor could remain at home, benefiting from association with his fellow-craftsmen, and yet command a wide market for his work. At the same time, this circumstance undoubtedly tended to develop ateliers where the production was so commercialized as to be inconsistent with high quality.

Altarpieces of carved wood, often of considerable size, were extremely popular in the fifteenth and sixteenth centuries. The wood-carvers of Germany and the Netherlands particularly excelled in the

production of these retables, which assumed various forms; in general, however, they exhibit the same fondness for narrative subjects¹ and for pictorial effects, in which various devices, such as building up a composition with foreground figures wholly or partly in the round against a background of lower relief, were utilized to give the appearance of depth. This pictorial character was further emphasized by the painting with which the sculpture was completed, a polychrome decoration no longer conventional, as in the earlier periods, but realistic. Although the old convention of the gold background still continued in favor, the gold was sometimes replaced by a painted landscape or other scene; and in the same altarpiece paintings of figure subjects, complete in themselves, were not infrequently combined with sculpture.

As we are accustomed to seeing Gothic sculpture either stripped of its painted decoration or, if this is retained, with the colors either mellowed by time or altered by repainting, it is probable that we should be somewhat startled by a Gothic carving fresh from the painter's hand.² It must be remembered, however, that these polychrome sculptures were designed to be seen in the dim but colorful interior of churches, splendid with rich-hued tapestries, mural paintings, and windows of storied glass; and that the painting and gilding not only harmonized with the general effect, but also served the very useful purpose,

¹Usually scenes from the lives of Our Lord, the Virgin, and saints, in which may often be traced the influence of the mystery plays.

²Incidentally, it may be noted that the painters and gilders who completed the sculptor's work were held in high esteem by their contemporaries. The painters were often men of distinguished ability; Jan Van Eyck, for example, did not disdain this form of collaboration.

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from a didactic point of view, of making the subject easier to "read."

In the wall-case (A) opposite the Gothic chest, previously mentioned, are exhibited two statuettes representing a pope and a bishop (perhaps Saint Gregory and Saint Ambrose or Saint Augustine),



FIG. 79. STATUETTE
GERMAN, ABOUT 1520

with which we may commence our notes on some of the sculptures in Gallery F 6. These two figures are typical of the best sculpture produced at Calcar, on the Lower Rhine, about 1500. The two principal centers of north German sculpture at this time were Calcar and Lübeck, in the Hanseatic region. Owing to the proximity of the Low Countries, German sculpture in the north was largely under Netherlandish influence.

Another fine example of the Calcar school, dating from about the beginning of the sixteenth century, is a large high-relief representing the Dormition of the Virgin (fig. 80) on the wall to the right of the entrance to the American Wing. The Apostles, actively manifesting their grief, are gathered around the high bed upon which the Virgin lies; the relief is evidently inspired by (if not copied from) a painting by some such artist as the Master of the Death of the Virgin. The scene is dramatic, but vulgar in its over-animation, a criticism which applies to much German and Flemish sculpture of the late Gothic and transitional period.

With the decline of the earlier Gothic tradition, a mannered elegance became the besetting vice of the sculptors at Calcar, as elsewhere, and after the middle of the century the school was no longer of importance. As an example of Calcar sculpture of about 1520, affected in style but nevertheless charming in its flamboyant preciosity, one may note the statuette



FIG. 80. DORMITION OF THE VIRGIN
CALCAR SCHOOL, EARLY XVI
CENTURY

(fig. 79) exhibited in Case D of a decidedly overdressed young lady who flaunts along, a prayer book ostentatiously held before her, a rosary swinging at her side. This deliciously absurd little figure is presumably intended to represent Saint Mary Magdalen.

Christ among the Doctors is the subject of a group in high relief, probably Lower Rhenish work of about 1500-1510, exhibited in the same case as the little lady. It formed part of a large altarpiece, and has retained much of its original painting and gilding. The perspective effects and the detached figures are characteristic devices, to which reference has already

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been made, for securing an illusion of depth in relief sculpture. Other sculptures of the Lower Rhine are shown nearby; attention may be called to an unusual statue of Saint Bridget of Sweden seated at her writing-desk. With this passing mention we must turn to the more characteristically German wood-carvings of the south.

The principal schools in southern Germany were



FIG. 81. SAINT BARBARA
SCHOOL OF NIKOLAUS
OF LEYDEN

those of Franconia and Swabia; second to these were the schools of Bavaria, the Tyrol, and the Upper and the Middle Rhine. In Franconia the chief centers were Nuremberg and Würzburg. Of first importance at Nuremberg were Veit Stoss, preëminently a wood-carver, and Adam Krafft, who worked principally in stone, a material better suited to his less emotional art than the subservient wood from which Veit Stoss carved with passionate intensity and a truly German excess of emphasis his realistic, highly individualized conceptions, forceful as single figures but rarely combined in happily unified compositions. A more lyric art prevailed at Würzburg, where Tilman Riemenschneider created dreamy, poetic types, charming in sentiment if unimpressive dramatically. Tranquillity is the dominant characteristic of the school of Swabia, of which Ulm was the center. Gestures are more restrained, compositions less diffuse, drapery treated in an ampler, less tumultuous fashion than in the rival school of Franconia. In

GALLERY F 6

the expression of emotion the body counts for little, but a gentle reverie irradiates the sensitive countenance. Jörg Syrlin the Elder was the most distinguished sculptor of the school; his realistic studies held in check the trend to sentimentality which overtook his son, Jörg Syrlin the Younger. A number of sculptures of the Suabian school are exhibited in Gallery F 6, but none calls for special mention.

The most gifted sculptor working in the region of the Upper Rhine in the fifteenth century was a foreigner, Nikolaus of Leyden, whose work, profoundly realistic but ennobled by spiritual qualities, shows stylistic affinities with the Burgundian school of Claus Sluter at its best. In our collection are two busts in painted wood of Saint Barbara (fig. 81) and Saint Catherine of Alexandria, which may be attributed to Nikolaus, or, with greater probability, to his school. These sculptures, which were originally in the Church of St. Peter and St. Paul at Weissenburg, Alsace, stand on either side of the entrance to the American Wing.

Opposite Case D is a carved wood chimneypiece, a beautiful example of the early French Renaissance. Below is a large oak chest, a French work of the second half of the fifteenth century, notable for the beauty of its carved decoration of ogival arches with elaborate tracery in the style of the flamboyant ar-



FIG. 82. CHURCH FATHER
FRENCH, XV CENTURY

THE PIERPONT MORGAN WING

chitecture of the period. Throughout the Middle Ages furniture was never plentiful, even in the homes of the nobles or wealthy merchants. The chest served as wardrobe, strong-box, and, if need be, as seat or table. With the bed, it counted among the indispensable pieces of household gear, and the care so often given to its decoration indicates the importance in which it was held.

To the right of this group is a fifteenth-century Tyrolese statue of St. George and the Dragon. To the left is an early sixteenth-century figure, about half life-size, representing Joseph of Arimathea or Nicodemus, from a group of the Entombment. The painting and gilding of this sculpture are admirably preserved; note the characteristic Spanish method of enriching and giving an effect of texture to the gilded surfaces of the drapery by means of painted or incised lines.

At the end of the gallery is a large cabinet with linen-fold panels and a miscellaneous group of wood carvings.

CHAPTER VI

GALLERY F 7

GOTHIC AND RENAISSANCE ART

At the north end of the hall is a large reredos of carved alabaster, made for the Archbishop of Saragossa, Don Dalmacio de Mur (died 1456). This altarpiece (fig. 83), originally in the archiepiscopal palace at Saragossa, is the work of an immediate pupil or assistant of Pere Johan de Vallfogona, one of the sculptors commissioned by Don Dalmacio to execute the great retable of La Seo at Saragossa. Other works by this important Spanish master, who died in 1447, include the large altarpiece at Tarragona, in which the artist was assisted by Guillermo de la Mota.

Smaller than the two great retablos just mentioned, our reredos consists of five panels sculptured in high relief, surmounted by elaborate canopies and resting on a substructure decorated with carvings in relief of two bearded men holding shields with the arms of Don Dalmacio. The present altar is a conjectural reconstruction in cement, but the carvings on the front, two shields with the arms of the Archbishop and one with emblems of the Passion, are original. Surprising as it may seem to us, since the alabaster in its present condition seems particularly lovely to eyes unaccustomed to polychrome

THE PIERPONT MORGAN WING

sculpture, there is plentiful evidence that the reredos was originally completed with painting and gilding.

The central scene represents the Pentecost. The two scenes on the right depict incidents in the life of Saint Thecla of Iconium. In one, the saint is represented at her window listening to Saint Paul preaching to the people gathered around him. In the second scene, Saint Thecla is shown in the midst of the flames to which she was condemned as a result of her devotion; the fire, however, failed to harm her, and she escaped with Saint Paul to Antioch. The other two scenes on the left represent episodes in the life of Saint Martin of Tours. In one, we see Saint Martin on horseback dividing his cloak with a sword to clothe a miserable beggar. The subject of the second relief is the vision of Saint Martin, in which Christ, who had assumed the form of the beggar, appears to the Saint wearing the half mantle. Spanish sculpture at this time was deeply influenced by the realistic Gothic art of the north, either indirectly through imported works or directly by the Franco-Flemish artists working in Spain. The old legends were thus retold in terms of every-day life. Note, for example, in the vision of Saint Martin, such a homely bit of genre as the cat and the pair of boots under the bed—a little touch of the uncelestial which makes the miraculous apparition all the more credible. To this realistic tendency in Spanish sculpture is added a fondness for complicated ornament, exemplified in the reredos by the elaborate architectural canopies and by the mouldings carved with foliage interspersed with grotesque heads and tiny angels.

Behind the altar is a large hanging embroidered with the arms of Pope Alexander VII. To the right



FIG. 83. REREDOS, SPANISH, XV CENTURY, STYLE OF PERE JOAN DE VALLFOGONA

THE PIERPONT MORGAN WING

is a sculpture of considerable archaeological interest; this marble statue is one of the eight angels made by Piero di Giovanni Tedesco for the façade of the Duomo in Florence at the end of the fourteenth century. The large choir-stalls are good examples of church furniture at the end of the fifteenth century. Above them are four stone gargoyles, or waterspouts, in the form of grotesque animals and human figures.

Of the four vestments exhibited in the floor-cases, A and B, the most interesting is a chasuble of green velvet with appliquéd decorations of English embroidery. At either end of the vestment cases are statuettes from a series representing the twelve Apostles; they are Flemish wood-carvings of the late Gothic period. The mannered elegance of these statuettes, which retain traces of their original painted decoration, is unusually attractive.

The large floor-case, C, contains a number of small examples of Gothic wood-carving, mainly French and Flemish. Several are fragments from large altarpieces composed of many scenes. We may note, for example, a group of two women and a group of the Virgin supported by Saint John and the Magdalen, both from Crucifixion scenes and of the Antwerp school. Among other carvings in this case are statuettes of the Virgin and Child, of Saint Martin, and of Saint Peter. An Entombment of the end of the fifteenth century is a characteristic example of north French carving, close in style to the Flemish but more restrained, and for this reason more impressive dramatically than the exuberant German and Flemish sculptures. One of the most important carvings, both artistically and historically, represents the Apostles in prayer (Pentecost). This impressive

little group, reminiscent of the fourteenth century in the treatment of the drapery but vitalized by the new spirit of realism, is closely related in style to the retable at Hal, executed in 1409 by Henric van Lattem and Meyere and Nicolas de Clerc; our sculpture may consequently be assigned to the first years of the fifteenth century. It is an important example of the few existing Flemish wood-carvings of this early period.

Crossing now to the first wall-group on the right, as the spectator faces the entrance to the Morgan Wing, the central figure is a stone statue of the Virgin and Child, of the second half of the fifteenth century (fig. 84). This delightful French sculpture stands in the doorway of a fifteenth-century wainscoted vestibule. On the right is a stone statue, unfortunately much restored, of Saint George and the dragon; a corresponding figure on the left, representing Saint Martin and the beggar, is of the same period, that is, about 1500. Both sculptures show the new striving for elegance and charm of sentiment which came as a reaction in the late days of Gothic art to the excessive realism of the fifteenth century.



FIG. 84. VIRGIN
FRENCH, XV CENTURY

THE PIERPONT MORGAN WING

The statues in carved wood of Saint Peter and Saint Paul are unusually fine examples of French wood-carving in the late fifteenth century, revealing that comparative sobriety of style which distinguished the late Gothic French productions from the contemporaneous German and Flemish work. With these is exhibited a small chest (fig. 48) ornamented with carvings of the Annunciation and figures of



FIG. 85. WOOD-CARVING
RHENISH, XV CENTURY

saints, a French work of the second half of the fifteenth century and one of the finest pieces of furniture in the collection.

Crossing to the opposite wall the visitor comes to a large canopied seat, a notable example of French furniture in the late fifteenth or early sixteenth century, which forms the center of a

group of sculptures of Flemish or German origin. One of the most interesting is a Flemish wood-carving of Saint Nicholas, which dates about 1500 (fig. 86). Wearing his episcopal vestments (he was Bishop of Bari), the Saint makes the sign of the cross over a tub from which rise three little children. The incident is from one of the many legends associated with Saint Nicholas. Three boys had been killed by a wicked innkeeper, chopped up, and salted away in a tub; through the intercession of the Saint the crime was discovered and the children resuscitated. A Suabian group of the Virgin and Child with Saint Anne and Saint Elizabeth formed part, no doubt, of one of those large compositions representing the Kindred of

the Virgin which were so popular in German art. Sheltered under an elaborate canopy is a little Rhenish group of the Virgin and Child seated on a bench with Saint Anne and attended by music-making angels (fig. 85).

The central feature of the next wall-group on this side of the hall is a small Franco-Flemish tapestry, about 1475-1500, probably of Tournai origin, representing the Adoration of the Magi. This is a fine example of a late Gothic tapestry, more pictorial in character than the earlier weaves but beautifully decorative in its clean-cut design and strong but harmonious colors. Standing on a late Gothic cabinet is a French stone sculpture in high relief, of about the same date as the tapestry, representing the interior of the stable at

Bethlehem, with Saint Joseph seated in front of the fire warming the Infant's linen, while the Virgin kneels in adoration of the Child, who lies in a wicker crib adored by angels and the ox and ass (fig. 88). Flanking the cabinet are six panels from the smaller screen in the chapel of the famous Château of Gaillon, built by Cardinal Georges d'Amboise at the beginning of the sixteenth century.



FIG. 86. SAINT NICHOLAS
FLEMISH, ABOUT 1500

THE PIERPONT MORGAN WING

To the left of the cabinet is a graceful statuette of Saint Catherine of Alexandria, a stone sculpture of about 1500, formerly in the Hospital at Issoudun (fig. 87). Saint Catherine is usually represented holding a broken wheel (here forming the ornament of the



FIG. 87. SAINT
CATHERINE
FRENCH
ABOUT 1500

crown) with a bearded king writhing beneath her feet, to recall the legend that the Saint, an Egyptian princess famous for her learning, had indignantly refused the Emperor Maximilian's offers of marriage, in consequence of which she was condemned to death on the wheel; but through divine intercession fire from heaven destroyed this cruel instrument of torture so that it was only by the sword that the Saint eventually suffered martyrdom. Nearby is a life-size stone statue of Saint John the Baptist, a notable example of fourteenth-century French sculpture of monumental character. The group is completed by a life-size stone statue of Saint Catherine, a typical French sculpture of

the late fifteenth century; and by a winsome little statue of Saint Mary Magdalene, a characteristic work of the School of Troyes about 1510-20.

Turning now to the opposite wall, the visitor should note on the way the wood sculptures exhibited in the floor-case, D. For the most part, these carvings are from the prolific ateliers of Brussels or Antwerp. Here are groups or single figures that

once formed part of the great retables in which the Flemish carvers delighted. A group of holy women with the Virgin and Saint John is interesting as a particularly well-preserved example of the painting and gilding which originally completed all these wood sculptures. Highly dramatic is a group figuring the Descent from the Cross. In the style of Jan Borman, the leading wood-carver of Brussels in the late



FIG. 88. NATIVITY, FRENCH, XV CENTURY

fifteenth and early sixteenth century, are several fragments from altarpieces; they are forceful in character but sometimes verge on caricature in the exaggeration of types and movement. Perhaps the most beautiful sculpture in the case is a Flemish statuette of Saint Anne holding on her arm the youthful Mary, who supports in her turn the infant Christ to whom Saint Anne offers a bunch of grapes.

Forming an aisle in the center of the hall are sixteen columns with double capitals of the fourteenth century. Exhibited between the columns are several small sculptures which deserve attention. The most important of those on the right, as we face the Span-

ish altarpiece, is a statuette of the Virgin and Child, sadly mutilated yet beautiful in its ruin; the name of Claus Sluter comes to mind, but the statue is more probably by some contemporary than by this great master himself. Opposite is a stone statue of Saint James the Great, unusual in its hard, dry style, presumably English work of the fifteenth century. More attractive is the exquisite little figure of Saint Catherine. The alabaster statuette of Saint Michael is a Spanish work of the fifteenth century. On the other side of the colonnade is a late French Gothic sculpture of the Virgin and Child enthroned in a richly carved, paneled chair.

We come now to the wall-group centering upon a large tomb relief representing the deceased, attended by an angel, kneeling before the Virgin and Child. Unfortunately, this stone relief, probably carved at Tournai at the beginning of the fifteenth century, has been badly injured. Above is a relief carving in stone representing six Apostles standing in an arcade; this panel was presumably the left half of an altarpiece, divided into equal parts by the tabernacle, and may be described as French, about 1400. The group is completed by two French statues of deacons holding candlesticks; by a fifteenth-century statue, also French, of Saint Barbara; and by a particularly beautiful group of the Education of the Virgin, a masterpiece of the school of Troyes about 1510-15. The Virgin, her long wavy hair crowned with flowers, is represented as a young girl standing beside Saint Anne, who teaches her to read from a book which they hold together (fig. 89). With this group, in which repose, dignity, and a new tenderness of sentiment have replaced the asperities of fifteenth-century



FIG. 89. EDUCATION OF THE VIRGIN
FRENCH, SCHOOL OF TROYES
ABOUT 1510-15

THE PIERPONT MORGAN WING

realism, we complete our brief review of the Gothic sculptures in the collection.

With few exceptions, the Italian Renaissance sculptures composing the two wall-groups at the south end of the hall do not form part of the Pierpont Morgan Collection. The central group to the right is a Pietà in painted terracotta; the sorrowing Virgin holds the body of the dead Christ in her lap, His head supported by Saint John the Evangelist, His feet by Mary Magdalen. This Pietà, finely composed, is an admirable work of Giovanni della Robbia or of his school (see page 178). By Giovanni himself, while still a young man and influenced by his master Andrea, is an attractive statuette of the kneeling Virgin; another work by Giovanni is a portrait bust of a young boy, represented in the guise of Saint John the Evangelist. In both pieces the terracotta is partly enameled, partly painted, producing a pleasing variation in surface textures. The three large marble reliefs on this wall are north Italian sculptures. Above the Pietà is a marble portrait medallion of Acellino di Meliaduce Salvago, made about 1500 by Tamagnini; this low relief, delicately modeled within its sharply defined contours, is highly stylized but presents, no doubt, an admirable likeness of the Genoese banker and statesman. By Pietro Lombardo, a north Italian master (see page 179) who worked principally at Venice, is a subtly modeled relief of the Virgin and Child. The stone frame does not belong to the piece but forms an effective setting. Similar ornament decorates the two pilasters framing the marble relief of Saint Andrew standing in a niche (fig. 95); this sculpture is the work of Andrea Bregno, of Milan, who worked

chiefly in Rome after 1460 until 1506. The relief was originally part of the decoration of an altar given to the ancient basilica of St. Peter's at Rome by Guillaume de Perrier in 1491. By Francesco Laurana, or of his atelier, is a marble mask of a young woman; it was probably intended to be affixed to a sepulchral figure or to a bust sculptured in some other material than marble. Another delightful fragment is a smiling cherub by Rossellino.

On the south wall are two panels of fantastic ornament in low relief, attributed to the Spanish artist Berruguete (see page 180); two French Renaissance caryatid figures in stone; a portrait of the Emperor Charles V, dated 1552 and carved in honestone after a bronze relief by Leone Leoni; and heraldic medallions in enameled terracotta from the della Robbia atelier.

Two floor-cases, E and F, contain French faience of the Renaissance period, a notable feature of the Morgan Collection. In one (E) are examples of the work of Bernard Palissy and his school and, of exceptional interest, seven pieces¹ of the rare *faience de Saint-Porchaire* or Henri II ware (fig. 90). This beautiful faience, which dates from the middle years of the sixteenth century, is decorated with characteristic strap-work designs and ornaments recalling the bookbindings of the period, produced by inlay-

¹Two standing cups and covers, a ewer, a salt cellar, and a mortar-shaped bowl.



FIG. 90. ST.-PORCHAIRE
FAIENCE
FRENCH, XVI CENTURY

THE PIERPONT MORGAN WING

ing colored clays in the slip covering the earthenware body; there is also a considerable use of plastic ornament consisting of cherub heads, masks, and figures of children. The interlaced crescents of Henri II and Diane de Poitiers occur on the salt cellar and on one of the cups; the cover of the other cup or tazza displays the arms of Montmorency Laval.



FIG. 91. NEVERS FAIENCE
FRENCH, XVII CENTURY

two small floor-cases, G and H, contain elaborately embroidered vestments.

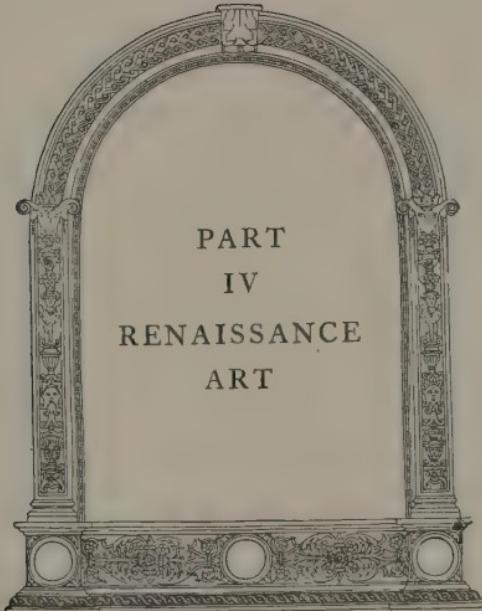
At this point attention may be called to a set of five Flemish tapestries of the seventeenth century hanging on the east wall. They relate the history of Antony and Cleopatra, and are signed by the Brussels weavers, Jan van Leefdael and Gerard van der Strecken; the set was bequeathed to the Museum in 1892 by Mrs. Elizabeth U. Coles.

The visitor comes now to the last of the wall-groups, which has for its center a Nativity group in painted terracotta, attributed to the Florentine sculptor, Antonio Rossellino, or his atelier. This group consists of five pieces: the kneeling Virgin, the Christ Child, Saint Joseph seated with his head

GALLERY F 7

bowed in meditation, and the ox and the ass. Although a *presepio* often consisted of only these five figures, it is not impossible that our Nativity may have included the shepherds and other accessory figures of the elaborate groups that were popular even as early as the end of the fifteenth century in Naples.

Above the Nativity group is placed a marble *tondo*, a portrait medallion in the manner of Amadeo, representing Francesco Sforza, Duke of Milan. Two cassoni, richly ornamented in relief and gilded, are splendid examples of this important class of Italian Renaissance furniture. Above the cassoni are panels of French sixteenth-century tiles and two Italian fifteenth-century reliefs in terracotta of the Virgin and Child, one an anonymous Tuscan work dating from the early years of the century, the other a replica of the Veronese Madonna of Donatello (see page 176). Nearby is the doorway opening into Gallery F 8, where the exhibition of Renaissance art is continued.



PART
IV
RENAISSANCE
ART

CHAPTER I

INTRODUCTION

In the chapter on Gothic art (see pp. 68-74) there is a brief account of that stage in the evolution of European thought which was accomplished between the twelfth and the seventeenth century, when great advances were made in freeing the intellect from the shackles of mediaeval speculation, and in reasserting man's self-esteem as he came to know more of his past and of the world in which he lived. These four eventful centuries preceding the modern age of science constitute a period in the history of civilization which is sometimes called the Renaissance.

This term, however, is also commonly used to describe a style of art which was evolved in Italy in the fifteenth century and which, in the following century, prevailed generally throughout Europe. This designation, however, is by no means an ideal one. It implies that Renaissance art was a rebirth of classical art, which was far from being the case. Although the recovery of ancient culture through the efforts of the humanists (see page 73) played an important part in the formation of the new style, this enthusiasm for antiquity was counterbalanced by a no less ardent enthusiasm for nature, common to all European art at this period. That the Renais-

THE PIERPONT MORGAN WING

sance style should have first taken definite form in Italy was due to the labors of the Italian humanists and to the exceptional opportunities for the study and emulation of ancient art which the still existing monuments on Italian soil afforded.

During the fifteenth and sixteenth centuries, Italy enjoyed an extraordinary development of all the arts. No country has ever produced within the brief period of two hundred years more artists of surpassing genius. Recall the names of Donatello, Michelangelo, Leonardo, Raphael, Correggio, Giorgione, Giovanni Bellini, Titian, Tintoretto, Veronese, Brunelleschi, Bramante, Benvenuto Cellini, to mention but a few of the most celebrated masters. What a glorious roster of genius!

The artistic supremacy of Italy in the fifteenth and sixteenth centuries is in striking contrast to her political weakness during this period. Divided into numerous small, independent states, criss-crossed with intrigues and fugitive alliances, Italy was doomed to pay the price for the failure to achieve that national consciousness which, beyond the Alps, was giving rise to the modern states. In the course of the fifteenth century, both England and France established strong monarchical governments; the Hundred Years' War had settled the question between the two countries of supremacy on the Continent; and the royal power had been strengthened in England by the War of the Roses and in France by the crafty plotting of Louis XI. The marriage in 1469 of Isabella of Castile with Ferdinand of Aragon united the greater part of Spain, and with the fall of Granada in 1492 the recovery of the Peninsula from the Moors was completed. In the sixteenth century Spain was

for a time the strongest military power in Europe, and, with wealth pouring in from her American possessions, enjoyed a period of transient greatness which ended with the revolt of the Netherlands. Although the German Empire was a loose, turbulent confederacy of numerous practically independent states, ruled by an emperor whose strength depended more upon his family possessions than upon any



FIG. 92. JASPER CUP
ENAMELED AND JEWELLED
BENVENUTO CELLINI (?)

imperial authority, the Emperor Maximilian through his matrimonial moves became a dominant figure in European politics. By his own marriage Maximilian obtained the rich lands of Burgundy; but his master-stroke was the marriage which he arranged between his son Philip and the heiress of Ferdinand and Isabella. As a result of these alliances Maximilian's grandson, Charles V, fell heir to the greatest empire Europe had known since the days of Charlemagne.

Fortunately for Italy, her neighbors were too

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occupied with growing pains during most of the fifteenth century to pay much attention to the tempting prize which lay within their reach; but the invasion of Italy by Charles VIII of France in 1494 revealed the lack of any national feeling in Italy, and other invasions quickly followed. Italy became the battleground of European powers, and until the middle of the nineteenth century was dominated by foreign nations, especially by Spain and Austria.

The failure to achieve union was fatal to Italian liberty, but not unfavorable to artistic development. An ingrowing patriotism, if one may use the phrase, encouraged the embellishment of cities and the development of local schools. To gratify civic pride, and at the same time to distract attention from their machinations, the great princes found it often advantageous as well as agreeable to extend a magnificent patronage to the arts. A large surplus wealth, the result of commercial and industrial prosperity, was available for artistic purposes, and of this "art fund" a liberal share went to the construction and adornment of churches. Such pontiffs as Alexander VI, Julius II, and Leo X were munificent patrons of the arts; but the splendor of the papal court was maintained at a terrific cost, and the means adopted for raising revenue constituted one of the immediate causes of the Protestant Revolution. This was a political, social, economic, as well as religious movement, long in preparation, which in the course of the sixteenth century lost to the Papacy England, Scotland, Holland, Denmark, Norway, Sweden, northern Germany, and part of Switzerland. The Catholic Reformation, which ensued in the second half of the sixteenth century, purged the Church of various

abuses and reasserted the grounds of Catholic belief. The Catholic revival gave a new stimulus to art, and at the close of our period the baroque style makes its appearance.

The extent to which classical forms were imitated in Italian architecture of the Romanesque period, especially in Tuscany, indicates a trend of taste which might have brought about at an earlier date the classical revival accomplished in the fifteenth and sixteenth centuries, had not the Gothic style, imported by the Cistercians at the close of the twelfth century, imposed its superficial characteristics, although not its logical structure, upon Italian architecture for two centuries or more. But in the fifteenth century, as already noted, the Italian artist turned with eager interest to the remains of classical art, and the influence of this enthusiasm for antiquity is nowhere more apparent than in Renaissance architecture.

The criticism is frequently heard that Renaissance architecture makes use of architectural forms for their decorative value alone, irrespective of structural significance, and for this reason is inferior to the Gothic. Admittedly, Gothic architecture is organic and Renaissance is not. But Renaissance architecture is no less permanent than Gothic; it served the needs of those for whom it was built no less successfully; and the third requirement of good architecture —beauty—it achieved in no uncertain measure and



FIG. 93.
CHARLES V
ATTRIBUTED TO
LEONE LEONI

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with a prodigality for which the world can never be sufficiently grateful.

Three periods are distinguished in the development of Italian Renaissance architecture: the Early Renaissance, from about 1420 to the close of the fifteenth century; the High Renaissance, from about 1500 to 1540; and the Late Renaissance, from about 1540 to 1580.

Florence held the leadership in the Early Renaissance, which was a period of transition and innovation. The secular spirit of the age fostered the development of civic and domestic architecture, of which the monuments, notably the palaces of the nobles and rich merchants, now rivaled the churches in architectural importance. The characteristic features of the Renaissance church appeared early in the work of the Florentine architects. Although the longitudinal plan of the Gothic church was not discarded, the central type of late Roman and Byzantine architecture, in which the building is composed about a central vertical axis, was revived and elaborated. The preferred form of vaulting was the dome, but the flat, coffered ceiling and the barrel vault were also in favor. The clustered supports of Gothic architecture were replaced by classical forms of columns, pilasters, and entablatures. The architectural orders appear again on the façade and were treated there, as in the interior, with a freedom which gave considerable scope to originality. The Renaissance architect appears as a definite personality, exercising a greater control over the general design than in the Gothic period. Two Florentines, Brunelleschi and Alberti, were the principal architects of the Early Renaissance.

Outside of Tuscany, the Renaissance style was accepted only gradually. In the second half of the fifteenth century, Rome experienced an artistic revival; in some instances the building of this period achieved a close imitation of classical architecture, but on the whole mediaeval traditions still prevailed. In northern Italy, despite the gradual adoption of superficial Renaissance characteristics, the new movement was imperfectly understood until the close of the first period; this transitional architecture is not without its charm, although frequently marred by an excessive use of ornament.

With the sixteenth century the leadership passed from Florence to Rome, which now became under Julius II and Leo X the artistic center of Italy. In the High Renaissance the study of the antique was seriously undertaken, and a greater refinement of taste and a more harmonious union of antique and modern elements characterize the architecture of this period. Bramante was the most influential architect of the early sixteenth century. His enthusiasm for the antique was controlled by more accomplished scholarship than the earlier men had possessed, and thus disciplined he strove for a greater unity of effect than had been generally attained in the earlier period. The Renaissance style was now universally accepted throughout Italy; and important architectural developments occurred at Venice and in adjacent cities, where two disciples of Bramante, San Michaeli and Sansovino, employed the classical orders in an ornate style which continued the more robust qualities of the Roman school.

In the Late Renaissance, the outstanding feature is the conflict between baroque and academic tend-

THE PIERPONT MORGAN WING

encies. The latter was the outcome of the archaeological spirit which had gradually replaced the naïve, romantic enthusiasm of the Early Renaissance for the antique. From the academic point of view, classical architecture was no longer a matter of folklore, so to speak, but a revealed religion requiring unfailing obedience to its authority. Palladio of Vicenza was the great master of the academic school; but, although a classicist, he was not a pedant. The independent architects who rebelled against classical authority and strove to exercise their own inventive genius had a redoubtable champion in Michelangelo, who revealed in architecture, as in painting and sculpture, the same unconventional genius. His free treatment of classical motives and the originality of his conceptions were a vigorous protest against the classicists who would have buried architecture, tightly wrapped in rule and precedent, in a Roman tomb. The struggle between the two tendencies resulted, by the end of the century, in the supremacy of the baroque.

The Italian invasions of Charles VIII, Louis XII, and Francis I favored the development of the Renaissance style in France, where, under the patronage of king and nobles, secular architecture soon showed the influence of the new taste; the Church, more conservative, yielded less readily. A transitional period, which extends from about 1495 to 1515, is marked by the increasing use of Renaissance ornament in the decoration of buildings still fundamentally Gothic in other respects. Gothic characteristics persisted in the architecture of the time of Francis I, but the mediaeval structure was more completely masked than in the preceding period by an exuber-

ance of Renaissance motives. By the middle of the sixteenth century, except in ecclesiastical architecture, little remained of the Gothic tradition; the Renaissance style was now thoroughly acclimatized. Italian influence, especially that of the Roman school, played an important part in this mature period, but the genius of such architects as Goujon, Lescot, Bullant, Ducerceau, and Delorme gave a distinctly national character to the French interpretation of classicism.

The influence of the Italian Renaissance appears in Spanish architecture toward the end of the fifteenth century. The first half of the sixteenth century is known as the Plateresque period, from the prominent part played by the goldsmith, or *platero*, in the evolution of the intricate style of rich ornamentation which then prevailed. But as architects became more versed in the grammar of classical forms, an academic style developed and flourished from about 1570 to 1610.

The assimilation of the Renaissance style in Germany and the Netherlands was never so complete as in France, and Italian Renaissance forms were much modified by Gothic survivals. Even in its most classical aspect, German architecture has a



FIG. 94. MIRROR-FRAME
GERMAN, XVI CENTURY

THE PIERPONT MORGAN WING

guttural character far removed from the limpid utterance of the Italian masters of the High Renaissance. In general, two periods may be distinguished: the Early Renaissance, from about 1520 to 1550, and the High Renaissance, from about 1550 to 1600.

The Renaissance came later to isolated England than to the other European countries. The Tudor style, which flourished there from about 1485 to 1600,¹ was derived directly from Gothic antecedents, although there was a sporadic appearance of Renaissance ornament through the influence of foreign sculptors working in England. By the middle of the sixteenth century the classical orders began to appear on façades; but before the mediaeval elements were superseded or the new forms more than partially comprehended, the conglomerate style was overwhelmed by the baroque.

Although naturalism is a conspicuous feature of Italian painting and sculpture of the fifteenth and sixteenth centuries, it is not in itself a distinguishing characteristic of the Renaissance style. We have already noted (see page 82), in discussing Gothic art, that in the late fourteenth and the early fifteenth century European art generally takes a realistic trend. There is, however, a fundamental difference between the character of Italian painting and sculpture of the fifteenth century and that of other European schools of the same period, which permits us to describe the former as Renaissance and the latter as Gothic. Beyond the Alps, the realistic tendencies of Gothic art were unchecked save by such instinctive good taste as the individual artist might

¹The second half of the sixteenth century is often known as the Elizabethan period.

possess, by the conservatism of an art preponderantly ecclesiastical, and by the technical difficulties of the craft. As a result, emotional exaggeration and indiscriminate interest in objective appearances were all too common. In Italy, on the other hand, enthusiasm for nature was controlled and directed to aesthetic purposes by the example of classical art. By inspiring the Renaissance artist to strive for the ordered beauty of form and composition which distinguish Greek and Roman art, realistic excesses were in large measure avoided. This disciplined realism, even more than the new vocabulary of classical motives and the new themes drawn from pagan legend and mythology, gives to Renaissance art its distinctive character.

In commencing a brief account of the development of Italian Renaissance painting and sculpture, we may note that the division into periods is the same as in architecture—the Early Renaissance, covering the greater part of the fifteenth century; the High Renaissance, extending to the middle of the sixteenth century; and the Late Renaissance, comprising roughly the second half of the sixteenth century.

Although domestic and civic sculpture attained greater importance in the Renaissance than in the mediaeval period, the Italian sculptor still found his principal employment in the adornment of churches and in the production of devotional sculptures for the home and for wayside shrines. Some of his most notable achievements, however, were in the field of secular sculpture, which comprised portrait statues and busts, fountains for parks and public squares, and such ornamental work for palaces as friezes, chimneypieces, ceilings, and doorways. The New

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and Old Testaments and the lives of the saints furnished the chief subjects for ecclesiastical sculpture. Pagan themes were popular in other classes of sculpture, and even appear in work for the Church. The materials most employed were marble and stone, bronze, terracotta, and stucco. Wood was little used except in the few regions where it was easily obtained. Terracotta and stucco were popular substitutes for the more expensive materials. Bronze was much used, and its technique carried to a high point of perfection. In general, there was a marked development of skill in all the technical processes, and artists sought greater refinement of form and delicacy of execution than in the Gothic period.

If the painters of Florence share their laurels with others, the school was supreme in sculpture. Such masters as Ghiberti, Donatello, Luca della Robbia, and their successors assured to Florence her leadership in the Early Renaissance. It was a Florentine, Michelangelo, who dominated the age of maturity, and in the later period Gian Bologna gave new lustre to the name of the city on the Arno. The record of Italian sculpture is, therefore, largely the history of the Florentine school.

Ghiberti marks the transition from Gothic to Renaissance. In his sculptures the forms of classical architecture are introduced, and figures, fauna, and flora are freshly studied from the world around, while perspective effects reveal the scientific interests of the time. It was Donatello, however, who first gave complete expression to the new style, although classicism is less evident in his sculptures than a fervent interest in man and his surroundings. The example of classical art led sculptors to study the



FIG. 95. SAINT ANDREW
MARBLE
BY ANDREA BREGNO

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nude, and Donatello was one of the first of the Renaissance masters to rediscover the beauty of the human form. His slightly younger contemporary, Luca della Robbia, is less dramatic than Donatello, but in his serene spirit and sense of beautiful form, Luca comes perhaps even closer to the ideals of ancient art. Both masters had many pupils and imitators, and the Florentine school of the second half of the fifteenth century abounded in sculptors of exceptional gifts. For the most part, these sculptors worked in marble or terracotta; but, inspired by Donatello's example, Antonio Pollaiuolo and Andrea del Verrocchio excelled in bronze.

Verrocchio, goldsmith, sculptor, and painter, is perhaps the most representative Florentine sculptor of the second half of the fifteenth century, as Donatello was of the first. The work of Verrocchio and of his contemporaries shows great technical ability, sensitiveness to beauty, and tranquillity of spirit, but on the whole the earlier spontaneity tends to give way to an elegance not untouched by preciousness.

As for sculpture outside of Florence, the influence of Donatello created an important school at Padua. Siena produced at least one great sculptor, Jacopo della Quercia, whose forceful, monumental style reminds one of Michelangelo. Rome contributed little, although it gave considerable patronage to Tuscan and Lombard sculptors. In Lombardy and Venice, the Gothic style continued in favor long after it had been supplanted elsewhere. Lombard sculpture is dramatic, restless, over-luxuriant in decoration. Venice yielded slowly to the tide of Renaissance influence, but, in the work of such sculptors

as the Lombardi and Alessandro Leopardi, acknowledged allegiance to the new movement.

The formative period of the Renaissance ended with the close of the fifteenth century. The age of perfected development which followed found its supreme expression in the art of Michelangelo, the Florentine master whose achievements in painting, architecture, and above all, in sculpture, represent the full fruition of the Renaissance. In the marble, which it was his custom to attack directly with the chisel, Michelangelo wrought out the passions and concentrated thought of a life gradually sobered by adversity. The tremendous vitality of Michelangelo's sculpture, its technical accomplishment and striking originality, exerted a profound influence upon his contemporaries and successors. In an age which lacked spontaneity the influence of Michelangelo, too great to be readily assimilated, hastened the decline of sculpture to the level of stylistic imitation.

By the second half of the sixteenth century, Italian sculpture had entered definitely upon a period of decadence. The central figure of the Late Renaissance is the Fleming, Jehan Boulogne (called Giovanni Bologna), whose sculpture is distinguished by a mannered but vigorous classicism. Italian sculpture ended in artificiality; it was revitalized in the baroque period by Bernini, but never regained its former height.

Although the new style spread from Italy to other European countries in the course of the fifteenth century, its triumph was accomplished only in the following century. Spain early came in contact with the Renaissance movement. Of the sixteenth-

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century Spanish sculptors who adopted the Italianate manner, Alonso Berruguete, an imitator of Michelangelo, is the most prominent. Damian Forment may also be mentioned, as well as the Italians, Leone Leoni and his son, Pompeo, who were the court sculptors of Charles V and Philip II.

The Renaissance came to France at the close of the fifteenth century, manifesting itself first of all in architecture and ornament, and under the patronage of Francis I rapidly ousted the Gothic style then in decadence. French Renaissance sculpture is characterized by delicacy of execution and by a charming naturalism modified by the example of classic art. The chief sculptors were Pierre Bontemps, Jean Goujon, and Germain Pilon.

The Renaissance was not fruitful in Germany. After 1530, there was a decline in all the arts as a result of religious wars and economic depression. Sculpture became a court art and was largely in the hands of Italianate Dutchmen and Flemings, such as Adriaen de Vries and Pieter de Witte (*Candido*). The Gothic art of the Netherlands yielded early in the sixteenth century to the new movement, which was in full control by the middle of the century. The school did not, however, produce any sculptors of particular note. From the Netherlands, Renaissance influence spread to England. Italian sculptors such as Torrigiano and Benedetto da Rovezzano worked in England, but of the foreign artists, who executed most of the important monuments of the time, the Flemings were the most influential.

Italian painting of the Early Renaissance made great advances in the knowledge of anatomy, perspective, chiaroscuro, color, and composition; and

technical skill was perfected in all the processes of painting, whether fresco, tempera, or the oil medium which came into general use toward the close of the period. Less restricted than sculpture to ecclesiastical purposes, Renaissance painting made liberal use of classical themes and motives, reviving the mythology of ancient Rome and retelling pagan legends. As a result of the new interest in nature, landscape, although it was not yet depicted for its own sake, began to play an important part in painting; and the same tendency fostered the development of historical and genre painting as well as of portraiture, which found a place not only in secular but also in religious art.

The naturalistic movement of the Early Renaissance had its first great exponent in Masaccio. Realistic studies particularly occupied the Florentine school, which held the leadership in painting, as in sculpture and architecture, during the fifteenth century. Uccello experimented in perspective, Pollaiuolo and Castagno sought the secrets of bodily structure and movements, and researches in light and color marked the work of Domenico Veneziano. Not all the Florentines were scientists, however, and the older tradition of mediaeval art, modified to meet new conditions, was perpetuated by several men of genius, more intent on the expression of mystic faith than concerned with the world around them. The master *par excellence* of this group was the blithe Fra Angelico, although his paintings often reveal searching, realistic observation. The most original genius of the Florentine school, Botticelli, defies classification. The melancholy of a soul tormented by antique visions too dimly seen pervades his art,

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in which paganism and Christianity struggle for supremacy. No such spiritual perturbation distressed the facile Ghirlandaio, whose altarpieces and large mural compositions are pleasing decorations, gay with color, skilfully designed, and filled with genre and narrative interest.

Outside of Florence, the impersonal Piero dei Franceschi pursued with lofty genius the same course as the Florentine scientists; and problems of anatomy and foreshortening preoccupied his pupil, Luca Signorelli, whose sculpturesque design and violent energy presage the *terribilità* of Michelangelo. In general, however, these central Italian painters practised little of the severe intellectual virtues of Florence. They were painters of charming sensibility, excellent illustrators, and makers of pretty patterns. The Umbrian master, Perugino, illustrates their virtues and their faults.

Although Botticelli was haunted by antique visions, he did not attempt to re-create the ancient world with archaeological exactness, nor do we find scholarship in the whimsicalities of Piero di Cosimo, or in the fantasies of Filippino Lippi. Unlike these painters, whose attitude was romantic rather than archaeological, Andrea Mantegna was led by his passion for antiquity to attempt to revive not only the spirit but the appearances of ancient art. His style is sculpturesque and dignified, but owes its vitality more to observation of nature than to study of the antique.

The exuberant Gothic style, which persisted in Venice long after the dawn of the Renaissance elsewhere in Italy, was transformed largely through the influence of Mantegna and of the realistic Antonello

da Messina. In the labors of Giovanni Bellini's long career one may trace the development of the Venetian school from mediaeval sentiment and a conception of form which hovered between indulgent prettiness and fantastic severity, to the mellow harmony of color, opulence of form, and lovable humanity of the High Renaissance.

The promises of the Early Renaissance were fulfilled in the sixteenth century. Although Florence no longer held its position of supremacy in painting, this city gave to the High Renaissance two of its greatest masters, Leonardo da Vinci and Michelangelo. Leonardo epitomizes the intellectual curiosity of the Renaissance. Devoting his genius not only to painting and sculpture but also to engineering and to other scientific pursuits, Leonardo found little time for painting; but the few extant paintings assuredly from his own hand are distinguished by psychological subtleties and consummate science in drawing and chiaroscuro. Leonardo's Milanese and Flemish imitators, failing his profound science, lost themselves in a maze of mellifluous affectations. Michelangelo's vigorous paintings in the Sistine Chapel contributed no less than his sculptures to the leadership of Rome in the sixteenth century, when the Eternal City as a center of art was rivaled only by Venice. Raphael (fig. 96), who vivified the Umbrian pietism of his early art by contact with the Florentine school, reveals in the mature paintings of his Roman period the full blossoming of his genius. The most perfect of illustrators, the "divine Raphael" enchanted his fellow-men then as now with the clearness of his narration of Christian story and pagan myth, and with the amenities of his agreeable

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color, carefully studied composition, and gracious forms. The sensuousness of the Renaissance found its exponent in Correggio, a master of chiaroscuro and audacious perspective effects, who delighted in voluptuous forms, gleaming in golden light.

Maturing later than the other Italian schools, Venice produced in the High Renaissance a brilliant galaxy of masters. Giorgione, by his glowing coloring, reminds us of Giovanni Bellini, but he is more romantic, more sensitive to the picturesque than the older painter. Of quite a different order is the genius of Titian, consummate master of his art, who delighted in the normal aspects of man and nature. Tintoretto may be called the Venetian counterpart of Michelangelo, although he lacked the intellectual preoccupation of the great Florentine. Paolo Veronese was a Venetian only by adoption, but his luminous color and love of pageantry are typical of the school.

Mannerism, eclecticism, and extravagant realism characterize the three main groups of painters in the period of decline comprising the later half of the sixteenth century. There were men of genius in the Late Renaissance, but their desire to emulate or surpass the giants of the past led to over-refinement, mannered beauty, and affectations of style. Many artists copied the superficialities of Michelangelo's vehement art, but failed to inform their imitations with the master's spirit; the fascinating example of Correggio and Raphael led others astray. The mannerists were followed by the Bolognese school of eclectics who sought to revive art by combining the excellencies of their great predecessors. The Carracci and their followers aimed at Michelangelo's line,



FIG. 96. VIRGIN AND CHILD ENTHRONED WITH SAINTS
BY RAPHAEL
PAINTED IN 1504-05 FOR THE NUNS OF THE CONVENT
OF SAINT ANTHONY OF PADUA IN PERUGIA

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Titian's color, Correggio's chiaroscuro, and Raphael's grace and skilful composition. These artists were learned men, highly gifted in many ways, but their self-conscious art was foredoomed to failure. Contemporary with the eclectics, there flourished the naturalists with Caravaggio at their head. The revival of realistic observation, replacing parasitic dependence on the older masters, was in itself wholesome; these studies, however, were pursued with such extravagance and so little discrimination that the paintings of this school, facile in drawing but indifferent in color, often merit the charge of coarseness and brutality.

Renaissance painting outside of Italy can be only briefly discussed. In France the influence of imported Italian painters in the sixteenth century was overwhelming, and few artists retained their individuality and national character. Spain in the sixteenth century adopted very largely the Italian manner, but produced few masters of any importance. Decidedly the greatest artist in Spain at this period was the Venetian-trained Theotocopuli, known as El Greco, whose highly personal art is characterized by intense emotionalism and an insistence on formal beauty even at the sacrifice of objective appearances. Two artists of unusual talent, Ribera and Zurbarán, were influenced by the Italian naturalism of the Late Renaissance. The Flemish painters of the sixteenth century readily yielded allegiance to the new style, and the art of such painters as Mabuse and Van Orley presents a delightful if somewhat hybrid union of Gothic and Renaissance forms. Dutch and German painting followed the same development, although Germany produced two great masters of

exceptional merit, Albrecht Dürer and Hans Holbein the Younger.

Throughout the fifteenth century and the early part of the sixteenth, miniature painting flourished in Flanders, France, and Italy. In the northern countries, naturally enough, the style was Gothic and strongly realistic, although ornament occasionally shows the influence of the classical revival. The two great French masters were Fouquet and Bourdichon. The development in Italy proceeded along much the same lines as in painting. In the general dissemination of the Renaissance style, miniature painting outside of Italy began to lose its Gothic character, but before the new style had attained its full ascendancy in the north, the popularity of the printed book with engraved illustrations presented an overwhelming obstacle to further development.

In the early years of the fifteenth century the pictorial woodcut makes its appearance in the form of popular devotional prints. With the invasion of the printed book, shortly after the middle of the century, the wood-engraver was soon called upon to furnish ornament and illustrations. Wood-engraving, independent of books, took on a new importance in the sixteenth century; the technique became more accomplished, and in the engravings after such masters as Dürer and Holbein attained extraordinary excellence. Engraving on metal appears to have been developed at a somewhat later date than the woodcut, but by the middle of the fifteenth century it was being practised both in Germany and in Italy. The second half of the century is distinguished by the work of Martin Schongauer in Germany, and of Antonio Pol-

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Laiuolo and Mantegna in Italy. During the sixteenth century the art reached its perfection in the work of Dürer. An Italian, Marcantonio Raimondi, opened a new field for the engraver by his reproduction of the work of other artists. The popularity of these reproductive prints, which widely disseminated the influence of the famous painters of the day, had a considerable effect upon the development of ornament.

Although the Morgan Collection contains few Renaissance sculptures or paintings,² it is exceptionally rich, on the other hand, in works of applied art in this style. This section of the collection is installed in Gallery F 8, and will be discussed in the following chapter. The development of the minor arts in Italy during the Renaissance period parallels that of the major arts. This is not unnatural, as there was then no false distinction between artist and artisan, as there is today; even the greatest masters did not find it beneath their dignity to work in the fields of applied art.

In Italy, throughout the Renaissance, there was a flourishing production of small bronzes—statuettes, plaques, medals, and such utilitarian objects as inkstands, andirons, candelabra, and mortars. Many gifted artists—among whom Antonio Briosco, called Il Riccio, holds a prominent place—devoted themselves exclusively to these small bronzes. Copies in reduced size, more or less faithful, of classical statues were popular, and helped to spread the enthusiasm for the antique. These minor sculptures, in which the artist had only himself to please, furthermore

²The most important of the paintings is the celebrated Colonna altarpiece by Raphael, exhibited in Gallery A 11.

afforded a valuable opportunity for experiment in realistic studies. The production of small bronze sculptures in Germany, Flanders, and France was less abundant than in Italy, and, on the whole, of a lower order. On the other hand, German and Flemish miniature carvers in the late fifteenth and the sixteenth century attained a remarkable skill in carving pearwood, boxwood, and honestone (fig. 101). Rosary beads gave the German wood-carver the chance to display an almost miraculous skill in microscopic carving; portrait medallions were also popular. In the Renaissance, ivory-carving lost the prominent position which it held among the minor arts of the Middle Ages. Although the craft was never a popular one in Italy, a considerable development took place in the north under the Embriachi in the early years of the fifteenth century. The sixteenth century was largely a period of neglect everywhere, followed in Germany and Flanders by a revival of ivory-carving in the seventeenth and eighteenth centuries.

Although furniture was by no means plentiful during the fifteenth and sixteenth centuries, there was a distinct advance toward comfort and luxury in all that pertained to the house. The influence of classical ornament and architectural forms became manifest in Italian furniture designs early in the fifteenth century. In the following century these motives became more elaborate and more classical in feeling, corresponding to the change in architectural design; elaborate carving was now substituted for the marquetry or painted decoration which had been favored in the earlier period. The spread of the Renaissance in the sixteenth century imposed

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the characteristics of this style upon the furniture of other countries. But Gothic elements long persisted outside of Italy. French furniture (fig. 108) in the second half of the sixteenth century exhibits a distinctly national style, combining classical motives in highly elaborate designs. Perhaps the most characteristic pieces are the richly carved cabinets known as *dressoirs* or *armoires*.

Gothic characteristics continued in Italian ecclesiastical metalwork throughout the greater part of the fifteenth century, although from the middle years of the century ornament reminiscent of classical art became increasingly popular, and eventually, despite the conservatism of the Church, replaced the earlier motives. In secular metalwork the new style won an earlier victory. Enamels, pearls and precious stones, sculpture in relief or in the round added to the magnificence of effect in both ecclesiastical and secular metalwork (figs. 92, 106, etc.). Renaissance jewelry, which reached a high degree of excellence in the sixteenth century, is characterized by exquisite workmanship, intricate openwork design, and the use of enamel in the setting of precious stones, pearls, cameos, and engraved gems. The most celebrated of the Renaissance goldsmiths is undoubtedly Benvenuto Cellini, equally skilled in the arts of bravado, metalwork, sculpture, and autobiography. It is interesting to recall that the goldsmiths' shops were the training schools for many of the greatest artists of the Renaissance.

Ironwork, notably in Spain, continued to hold an important position among the crafts. Arms and armor represent some of the finest achievements of the metalworker in the fifteenth and sixteenth cen-

turies. The style throughout the fifteenth century is generally Gothic, although there was an occasional appearance in parade and jousting armor of classical ornament and of forms fantastically reminiscent of the antique. In the sixteenth century Renaissance ornament admitted but little rivalry. The decoration of armor in this period by etched, more rarely by stamped, and very rarely by embossed, designs is often of the highest quality, and received the attention of such distinguished artists as Leonardo, Cellini, Dürer, and Holbein.

In the second half of the fifteenth century, a new technique of painted enamel came into favor, replacing the translucent enamel applied to relief carvings which had been popular, especially in Italy, during the fourteenth and early fifteenth centuries. The new process consisted of spreading the enamel over a copper base with a spatula or brush, without use of cloisons or depressions in the surface; both sides of the plaque were enameled to prevent cracking. Whether the technique originated in Italy or France is still an open question, but its great development unquestionably took place in France in the ateliers of Limoges. Another form of enameling popular in the sixteenth century was that of encrusted enamel, in which metal objects in



FIG. 97. PAX
ITALIAN, XVI CENTURY

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the round or in high relief were coated with enamel; the process was much used by jewelers.

The origin of painted enamel may perhaps be found in the ateliers of the glass painters. The technique of enamel painting on glass was known and practised in the late Gothic period, but not so extensively as in the sixteenth century, when painting

played a part of ever-increasing prominence in the production of stained-glass windows, as the earlier mosaic type gradually lost favor. With this change in technique the design became more pictorial, and the craft entered on a long decline.

In the making of glass vessels (fig. 98) Venice held a pre-eminent position, and her products were widely exported over Europe. France, Spain, and Germany produced glass in the Renaissance period, but could not equal the finer Venetian wares. Painting under glass, a

FIG. 98. GLASS GOBLET
VENETIAN
ABOUT 1500

development of the gilt-glass technique, was practised in the Renaissance, not only for small pendants but occasionally for panels of considerable size.

The art of carving rock crystal (fig. 99) for beads and other objects, such as cups, ewers, and plaques, was carried to perfection by the Italians in the sixteenth century. Crystals were objects of great luxury, as the material was difficult to obtain in large, clear pieces. Amber was also highly esteemed by the Renaissance craftsmen.



The ceramic wares of the Renaissance represent a great advance over mediaeval productions. The characteristic Italian ware is known as majolica; it is an earthenware covered by a thin coating of opaque, stanniferous enamel. The productions of the numerous Italian ceramic centers may be divided into two classes: utilitarian, such as pharmacy pots; and decorative, comprising ornamental pieces known as *piatti di pompa* for the walls and sideboards. The painted decoration of fifteenth-century Italian majolica is somewhat naïve in spirit, but highly effective as decoration. The character of the ornament changed with the sixteenth century, when increased technical facility and the luxurious taste of the High Renaissance led to the imitation of pictorial models and the subordination of formal ornament. It was also in this period that the Medici factory at Florence, between 1574 and 1587, made the earliest known European porcelain (fig. 109). France produced two important ceramic wares in the sixteenth century, the Palissy and the Henri II, also called Saint-Porchaire (fig. 90). These wares have been described on page 159.

The preëminence of the Italian looms, which had held first place in Europe during the Middle Ages in the production of silk fabrics, was maintained throughout the Renaissance. Extraordinary skill is



FIG. 99. CRYSTAL PLAQUE
BY GIOVANNI BERNARDI
DA CASTEL BOLOGNESE

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characteristic of the finest Renaissance embroideries; "needle-painting" is an apt description. After the middle of the sixteenth century, ecclesiastical embroidery declined in importance as secular patronage of the art increased. The history of lace begins with the sixteenth century, both Flanders and Italy claiming priority. At first the leadership rested with Italy, but in the seventeenth century France closely rivaled the Venetian fabrics. In the actual production of tapestries, Italy played an inconspicuous part in the fifteenth and sixteenth centuries, but the success of Raphael's cartoons for the Acts of the Apostles, first woven in 1515-18 at Brussels, the great center of tapestry-weaving, helped to bring about that revolution in taste which substituted, to the detriment of the art, pictorial models for the decorative design of the Gothic weavers. Greatly superior to these "woven pictures" are the magnificent Flemish tapestries in the transitional Gothic-Renaissance style, dating from the close of the fifteenth and the early sixteenth century, a period which has appropriately been called the Golden Age of tapestry-weaving.

CHAPTER II

GALLERY F 8

Upon entering Gallery F 8, we first observe the stained glass, which comes from the ancient Abbey of Flavigny in eastern France. Two of the windows are completely filled by large compositions which represent in one instance the Deluge, and in the other, Moses and the Law.¹ In the remaining windows are four medallions of the Evangelists, presumably from windows of clear glass leaded in diaper patterns. The two large windows bear the dates 1531 and 1532; they and the medallions were made to the order of Wary de Lucy, the twenty-first Prior of Flavigny, and are in all probability by Valentin Bousch, celebrated for his work in the cathedral at Metz. Renaissance glass is seen at its best in these Flavigny windows. The coloring is brilliant but not garish; a liberal use of yellow with silvery brown and gray enhances the effect of the masses of ruby, sapphire, and emerald, so that these colors glow like jewels in settings of platinum and gold. Although more pictorial in character than early Gothic glass, the designer has kept a happy balance between the imitation of nature and the conventions essential to

¹A Crucifixion, of the same dimensions and from the same set, is now in a private collection in New York.

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good mural decoration. Furthermore, the leading is still expressive of the design and not, as it soon became, merely functional—hardly more than a means of holding the panes of glass together.

Exhibited in the floor-cases, A and D, with occasional pieces in Cases B and C, is a remarkable collection of carvings in rock crystal, that precious, ice-like material so highly prized in the Middle Ages and Renaissance, not only for its beauty and rarity but also because it was supposed to have certain magical properties. Here are vases, cups, candlesticks, a large platter, an altar-cross, and other objects, mainly Italian in workmanship and dating from the sixteenth and early seventeenth centuries. Elaborate mounts of gold or silver, often enriched with enamel and gems, are characteristic of these crystals, which were deemed worthy to serve as presents between princes. One of the greatest rarities in the collection is a signed work, an oval plaque representing a battle scene (Case D) by the most famous crystal carver of the sixteenth century, Giovanni Bernardi da Castel Bolognese (fig. 99). Assigned to the same artist is the handsome pax (Case C) with a scene of the Crucifixion engraved on a rectangular crystal plaque. In Case B is a Spanish shrine composed of a jeweled base supporting an octagonal piece of crystal, which encloses a Crucifixion group wrought in gold and enamel; another Spanish piece in this case is a small portable reliquary of rock crystal and enameled gold, representing Christ bound to the column, which is said to have come from the treasury of the Cathedral of Santiago de Compostella. A second signed work in the collection is a crystal shrine enriched with gold and enamel (Case

A) by the Fleming, Adam van Vianen (fig. 100). The magnificent ewer (Case D), engraved with scenes from the life of Apollo, is probably the work of the Sarachi brothers, crystal carvers of Milan, who made for the Duchess of Savoy the splendid casket now in the Escorial; Giovanni Battista Croce, the goldsmith who collaborated with the Sarachi on this occasion, may well be the author of the satyr's head in enameled gold which forms part of the handle of the Morgan ewer. Exquisite in design as in workmanship is a little crystal casket in Case C, dating from the early years of the sixteenth century. Two fantastic vases in the form of winged monsters, in Case D, deserve a word in passing as characteristic Late Renaissance examples. In the same case are several fine pieces of amber, a favorite material with the German artificer in precious materials. One of the most important is a late sixteenth-century shell-shaped cup within which is a little figure of a sleeping amorino; it is supported by a stem of wrought gold representing the Tree of Good and Evil; this piece was at one time in the Farnese Collection.

At the north end of the gallery are two wall-cases (E and F) containing carvings in boxwood and hone-stone. With few exceptions these rare objects, comprising rosary beads, small shrines, caskets, mirror-



FIG. 100. CRYSTAL
SHRINE, BY ADAM
VAN VIANEN

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frames, statuettes, plaques, and portrait medallions, are of Flemish or German origin, and date principally from the sixteenth century. The astonishing skill which the northern artist lavished on these tiny sculptures is perhaps best exemplified in the beads (used as terminals to hang at the ends of rosaries) which, when opened, reveal scenes from the Life and Passion of Christ, carved with incredible, microscopic fineness. During the late fifteenth and the early sixteenth century, Flanders excelled in the production of these "prayer-nuts" or "pater nosters" of which several are in the collection. Small shrines (fig. 101) in diptych or triptych form were also adorned with miniature carvings; a notable example is the Flemish diptych, once owned by Queen Christina of Spain, representing the Nativity and the Mass of Saint Gregory.

Other relief carvings in boxwood include a French sixteenth-century mirror-frame of elaborate design, probably derived from the work of the Frisian painter known in France as Jean Vredeman de Vries; a small German casket with emblematic subjects of a masonic character; and several German panels of the sixteenth century with legendary or genre subjects, among which may be noted a long, narrow panel with a battle scene, another depicting Venus and Vulcan, and a portrait panel of Ludwig Raab of Ulm, signed A. H. B. There are also several portrait medallions in boxwood and honestone, which illustrate the admirable skill of the German carver in this field of sculpture. We may note the boxwood medallion, dated 1538, of Barbara Reihingin, by Hans Kels von Kaufbeuren, and the medallion in honestone of Hieronymus Holtzschuler by Peter Flötner. The

skill displayed in the composition and modeling of these miniature portraits is of high order.

Boxwood was also much used in Germany for sculpture in the round. Highly polished and ranging in color from ruddy gold to deep brown, these carvings take the place, in a way, of the small bronzes so popular in Renaissance Italy. One of the most striking pieces in the Morgan Collection, which includes a representative group of these boxwood sculptures in the round, is a representation of Death as a skeleton riding astride a sorry nag (Case E). Death was a favorite subject with the sixteenth-century German artist; recall, for example, Holbein's designs for the Dance of Death. In the spirit of these famous woodcuts is the rosary, in Case I, composed of six ivory beads—or rather, oval plaques—each of which is carved on one face to represent a man or a woman while on the opposite side is the grim "Sunderer of Societies." A single terminal bead of this type, composed of a man, a woman, and a skeleton, is shown in the same case.

Two large honestone reliefs, exhibited on the wall



FIG. 101. BOXWOOD SHRINE
FLEMISH, EARLY XVI
CENTURY

THE PIERPONT MORGAN WING

near Case G, are pieces of notable importance. By an anonymous German sculptor of the sixteenth century is the panel with scenes from the martyrdom of Saint John the Baptist. In the foreground, the executioner hands the head to Salome; in the background other incidents are depicted in an ornate

architectural setting of Renaissance character. The complication of the design, accentuated by the gilding of details, is a fault to which the German sculptor of this period was prone. Of greater artistic interest is the large panel by Hans Dauer or Daucher, signed with the initials H. D. and dated 1522, of the Triumph of Charles V (fig. 103). Attended by allied sovereigns and by the Empress with the ladies of her court, the Emperor rides across a bridge upon which



FIG. 102. CHALICE
GERMAN, 1609

a triumphal arch is erected. The relief shows the exquisite delicacy of execution for which the artist is renowned, and in the careful rendering of the details of costume and accessories is a picturesque record of the pageantry in which the Renaissance delighted. By the same artist, although after a design by Dürer, is the small honestone plaque (Case F) of a nude woman seen from the back.

On the opposite side of the doorway are two attractive Italian reliefs in marble. One, a Lombard sculpture of the late fifteenth century recalling the

style of Mantegazza, represents with an abundance of pictorial detail the Adoration of the Magi. The subject of the other is Eurydice; this graceful female figure, carved practically in the round, is perhaps by Antonio Lombardo, or possibly by Il Mosea, another sculptor of the Venetian school. Between Cases E and F stands a mutilated but impressive



FIG. 103. TRIUMPH OF CHARLES V
BY HANS DAUER, 1522

terracotta from the workshop of Verrocchio, a kneeling figure of the Magdalen.

Over-decoration is a not uncommon trait in the work of the German craftsman. This criticism certainly applies to the gem-studded chalice with the arms of Wolf-Metternich, dated 1609, which is shown in the nearby pedestal-case (fig. 102). It is only fair to remember, however, that this chalice was designed to be seen not in a museum case but in the light of candles flickering on an altar. Then, held high in the hands of the priest, the sacred vessel, blazing with jewels and the crisp sparkle of golden tracery, would have seemed itself a living thing, glorifying the miracle it enshrined.

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The fashion for jewelry in the Renaissance was different from our own in several respects. In the first place, jewelry was worn as conspicuously and often as lavishly by men as by women. Secondly, the Renaissance made comparatively little use of the diamond. When it was employed, the stone was simply cut, and not over-faceted into that modern scintillating abomination which has contributed more than any other cause to the decline of the jeweler's art. In Renaissance jewelry, the exquisite craft of the metalworker and enameler is never subordinated to the gem; the latter is frequently only a secondary feature of the design. Thirdly, since jewelry meant something more than mere sparkle to the Renaissance artificer and his client, the scale is often larger than is considered in "good taste" to-day. This larger scale permitted the goldsmith to rival the sculptor in miniature work which often achieved plastic beauty of great distinction. Furthermore, it may be observed that jewelry of this kind was admirably in keeping with the sumptuous costumes affected by both sexes. Indeed, if we would do justice to Renaissance jewelry, it is essential to think of it not as museum specimens, but as the accessories of splendid dress.

Cases B and C contain most of the Renaissance jewels in the Morgan Collection. By jewels, it may be remarked incidentally, is meant not only jewelry in the sense of personal ornaments, such as pendants, rings, and necklaces, but other small objects of a precious character, ecclesiastical as well as secular. The pendants form a numerous group. They are mainly Italian and of the sixteenth century. A popular type in the Late Renaissance was the

pendant in animal form; note, for example, in Case B the swan composed of a large baroque pearl, and the little blue monkey of enameled gold. The mermaid was also a favorite motive; a quaint example is in Case C (fig. 104). Perhaps the strangest jewel in the collection—surely the rarest—is a large pendant of ambergris and enameled gold in the form of a negress (Case C). When worn, the heat of the wearer's body would cause the ambergris to give forth an agreeable odor. Many of the most beautiful pendants—exquisitely wrought in gold, to which pearls and precious stones add a further magnificence—are purely formal in design. The intricate "lantern jewel" of German workmanship in Case B is a masterpiece of this kind. Italianate in character but French in origin is the superb jewel (Case C) in the form of a rectangular plaque of gold, encrusted with enamel and studded with gems, which represents Prudence with the mirror symbolic of reflection and the serpent typifying wisdom; the mirror is ingeniously fashioned from a single, square-cut diamond (fig. 105). Other pendent jewels illustrated in the collection include portrait medallions in carved shell or in gold and enamel (note in Case C the portrait of Charles V, attributed to Leone Leoni [fig. 93]); miniature paintings under crystal; crosses in gold and enamel; and small reliquaries in various forms. With these pendants may be mentioned the badges of the



FIG. 104. JEWEL
ITALIAN
XVI CENTURY

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Orders of the Annunziata and of Saint Michel, and the golden chain of the Order of Grace made about 1600 for Christian II of Saxony.

It is impossible in the brief space available to describe every object in these crowded treasure cases. It must suffice merely to mention the wax portraits, the little caskets in crystal and *verre eglomisé*, the seals and rings, the rosary-beads in enameled gold,

and such oddities as the statuette composed of many-colored marbles, and the beautifully enameled trictrac board (Case C) which is believed to have belonged to Mary, Queen of Scots.

Mention has already been made of the crystal pax (Case C) by Giovanni Bernardi da Castel Bolognese. Not less beautiful is the remarkable silver-gilt pax (Case B), with the relief of the Flagellation in gold upon a painted enamel background, at-



FIG. 105. PRUDENCE
FRENCH, XVI CENTURY

tributed to Filarete, or with greater probability, to Moderno. This pax (fig. 106) was made for Cardinal Giovanni Borgia (died 1502), the Archbishop of Monreale, and came from the Cathedral of Tarazona, near Borja, the original home of the Borgias. A third pax (fig. 97) of signal importance (Case C) is of silver-gilt, richly ornamented on the back as well as the front with cameos carved with scenes from the life of Our Lord, enframing a niello plaque, somewhat earlier in date, representing the Adoration of the Magi. Less sumptuous in effect but excellent examples of their kind are two paxes in Case B; one

with a painting under glass of the Assumption of the Virgin, the other with the Pietà in painted enamel. A finer example of painting under glass is the triptych in Case C; the enameled silver-gilt frame is particularly well designed. With these ecclesiastical "jewels" must be mentioned the reliquary in Case B which belonged to Cardinal, later Archduke, Albert of Austria. In the center is a large sapphire engraved with the Crucifixion; this is a rare Byzantine gem of the eleventh or twelfth century. Above it is a mediaeval carving in amethyst, representing the head of the Savior. The small gold cross, surmounting the reliquary, is attributed to the eleventh or twelfth century. According to tradition these three precious objects came from the treasury of the Cathedral of Oviedo in Spain. The setting is a rather tawdry Spanish work in silver-gilt of the early seventeenth century, except for the foot which was probably added to the piece in Flanders.

The most famous goldsmith of the Renaissance is the incomparable, swashbuckling genius, Benvenuto Cellini. Whether or not the splendid jasper cup (fig. 92), exhibited on a pedestal between Cases C and D, may be accepted as the work of Cellini's own hand is perhaps a question; but in any case it is unmistakably in his style and a masterpiece of exceptional beauty, notable for the skill with which the



FIG. 106. PAX
MADE FOR CARDINAL
GIOVANNI BORGIA

elaborate gold mounts, enameled and set with gems and pearls, have been designed to enhance the effectiveness of the precious material from which the bowl is fashioned.

If the visitor will now return to the center of the gallery, where a polychromed terracotta model for a fountain by Giovanni Bologna occupies a pedestal case, he will find opposite him against the west wall a French Renaissance chest above which are a marble frieze in the style of Tullio Lombardo, an embroidered altar frontal, and a large armorial tondo in glazed terracotta by Giovanni della Robbia, the nephew of Andrea, whose gracious style, although in a workshop production, is exemplified in the charming relief of the Virgin in Adoration, shown nearby. On either side of the tondo hang small tapestries forming a set of six with scenes from the life of Christ, which were woven in Alsace between 1592 and 1600 from cartoons after Schongauer, Dürer, and his school. We come now to the exhibits, mainly of metalwork, shown in the wall-cases.

Portuguese art is so scantily represented outside the land in which it was produced that its extent and artistic importance are not sufficiently appreciated by the general public. Nevertheless, the arts flourished in the little kingdom, especially in the period of national expansion in the fifteenth and sixteenth centuries, when from the Portuguese possessions in South America, Africa, and Asia flowed a dazzling stream of wealth. Masterpieces of goldsmiths' work in Portugal in the opulent days of the sixteenth century are the four large dishes of silver-gilt,² exhibited in Case G. Elaborately chased in high relief with

²A fifth is exhibited in Gallery F 9.

such subjects as the story of Samson and Delilah (fig. 107) or of Judith and Holofernes, these magnificent pieces are among the finest examples of Renaissance metalwork in the collection. In the same case are several necklaces and bracelets of gold filigree, enriched with enamel, typical productions of the skilled Moorish artificers of Spain in the fourteenth and fifteenth centuries. The prosperity of Spain in



FIG. 107. SILVER-GILT DISH
PORTUGUESE, XVI CENTURY

the sixteenth century is reflected in the sumptuous pair of stirrups decorated with cloisonné and champlevé enamels; but for beauty of form and exquisite decoration in the taste of the High Renaissance none of the metalwork in this case is superior to the gilt-bronze ewer shaped by some Venetian craftsman of the sixteenth century.

Conspicuous in Case H are two richly ornamented German clocks in gilt-bronze of the sixteenth century. One is probably the work of an unidentified Augsburg master; the other is assigned to Andreas

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Müller of Tristen. Two other German Renaissance clocks will be found in Case M.

Returning to Case H, two stoneware jugs with chased and parcel-gilt silver mounts are notable specimens of a type of vessel extremely popular in Elizabethan England. One has the London hallmark of 1577; the other may be dated in the last quarter of the sixteenth century; the jugs were probably imported from Germany. Three tall silver-gilt tankards are characteristic examples of the dextrous work of the German craftsman in the sixteenth century. Drinking-vessels in a great variety of forms constitute perhaps the principal productions of the Renaissance goldsmith of the north. A popular type is the double cup, of which a good example is shown in Case H. In this case is also a tabernacle door in copper-gilt by Pietro Paulo Romano, an Italian sculptor of the Late Renaissance.

Ivories and small bronzes compose most of the exhibits in Case I. Although ivory was not so popular a material for sculpture in the sixteenth century as in the Gothic period (see page 189), it was not allowed to fall completely into disuse. Statuettes were still carved in this beautiful substance, as we may note in the engaging little figure of Saint Mary Magdalen, a typical work of French sculpture in the early sixteenth century. Other specimens in this case show the use of ivory for portrait medallions, rosary beads, and for the sheaths and handles of knives. The bronzes are few in number but of fine quality. To the school of Donatello is assigned the earliest of these sculptures, a plaque in low relief representing the Flagellation. The Venetian sculptors of the High Renaissance were accomplished workers in

bronze. A characteristic example of this school is the circular plaque by Alessandro Leopardi, representing Elijah in the fiery chariot; extremely effective in producing a rich play of light and shade are the variations in surface texture and the skilful com-



FIG. 108. CABINET, STYLE OF SAMBIN
FRENCH, XVI CENTURY

bination of low and high relief. Also Venetian of the sixteenth century are a bronze door-knocker in the form of two marine deities, and a candlestick inlaid with silver in designs inspired by the metalwork of the Near East, a fashion growing out of the commercial relations of Venice with the Orient.

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Flanked by two French cabinets of elaborate Renaissance design, one in the style of Sambin, the other in the style of Ducerceau, the next wall-case, J, presents a group of eight examples of the Venetian blue and white painted enamels of the late fifteenth or sixteenth century, with a characteristic enrichment in gold; the collection comprises ewers, covered cups, dishes, and reliquaries. Similar in decoration,



FIG. 109. EWER
MEDICI PORCELAIN

although less elaborately patterned, are the examples of Venetian white glass exhibited in this case. Three remarkable examples of the rare enameled blue glass made at Venice toward the close of the fifteenth century and in the early sixteenth are shown in a pedestal case between Cases L and M. In beauty of form and ornamentation, and in clearness of the glass, the Venetian productions are superior to any manufactured elsewhere in Europe at this time. Italy may also claim priority in the manufacture of porcelains. The earliest known European porcelain of which examples have survived to us was made at Florence between 1574 and 1587 under the patronage of Francesco I de' Medici. Of this rare Medici porcelain, of which hardly more than thirty pieces are known, the two ewers decorated with arabesque designs in blue on a white ground, exhibited in Case J, are characteristic specimens (fig. 109).

The cases along the window wall continue the collection of metalwork. The art of the Spanish

goldsmith is exemplified by two magnificent pieces in Case K. One is a massive rose-water dish, originally accompanied by a ewer, of silver-gilt decorated with a bold repoussé design of foliated scrolls, masks, and cartouches, and with small applied panels of enameled arabesques. In the raised center is an enameled shield with the arms of Castile, Leon, and France. This fine dish dates from the early years of the seventeenth century. The other piece is a chalice of silver-gilt, ornamented with Y-shaped applied panels of enamel in delicate designs, which bears the maker's name, LVIS, and was made, probably at Cordova, in the second half of the sixteenth century. Two large Nuremberg double cups, although of the late sixteenth century, retain Gothic characteristics, especially noticeable in the crisply curling foliage of the stems (fig. 110). The cups fit over each other at the lip and thus joined were placed as an ornament on the buffet or sideboard when not in actual use. The banqueting rooms of the German and Netherlandish merchant princes and of the numerous trade guilds and other associations which abounded in these northern lands must have presented a brave appearance when decked forth not only with the ordinary standing cups which served for the "business at hand" but also with prize cups and other ornamental vessels



FIG. 110. DOUBLE
CUP BY BEUTMÜLLER
THE ELDER
NUREMBERG
XVI CENTURY

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of elaborate and often fantastic design. An example of the latter type is the covered cup in the form of a globe upheld by a Satyr or Pan, and surmounted by a little figure of Neptune. This curious cup, which was at one time in the famous "Green Vaults" at Dresden, is by Urban Schneeweiss of Dresden, a deft craftsman who worked in the second half of the sixteenth century.

Shown in the same case is an astronomical globe made at Vienna in 1579; it is an admirable example of the elaborately ornamented astronomical instruments of the Renaissance. With just a brief mention of the delightful covered cup supported by three kneeling jesters, which was presented, probably by a certain Master Anthony, to the fishing club at Ingolstadt on the Danube (fig. 113), we must pass on to Case L.

Here are three remarkable examples of the ornamental cocoanut, conch, and nautilus shell cups for which the Renaissance crafts-



FIG. III. NIELLO
CUP, AUGSBURG
XVI CENTURY

man of the north had a decided partiality. The two shell cups date from the second half of the sixteenth century. The earliest is a conch shell banded with silver-gilt strips studded with Roman denarii. Somewhat later is the nautilus cup, with a stem formed by a figure of Hercules and with dolphins and sea monsters applied to the foot; this cup is the work of Caspar Bendel of Breslau, who



FIG. II2. COVERED
CUP, STYLE OF
HANS(?) JAM-
NITZER, NUREMBERG
ABOUT 1580



FIG. II3. COVERED
CUP, GERMAN
XVI CENTURY



FIG. II4. CASKET
AUGSBURG, XVI CENTURY

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flourished between 1578 and 1596. To the end of the sixteenth or early seventeenth century may be assigned a cocoanut-shell cup carved with biblical scenes and richly mounted in silver-gilt. Ostrich eggs were also used for these display pieces, and a fine seventeenth-century example of this type as well as other nautilus and shell cups will be found in Gallery F 9. Two of the most magnificent covered cups in the collection are shown with the shell cups in Case L. One is a tall cup, with a fanciful vase-shaped stem, richly repoussé with small figures, bosses, masks, and other decorative motives; on the cover is represented a stag hunt. This beautifully proportioned cup was wrought at Nuremberg about 1550 by the master craftsman, Jacob Fröhlich. In the style of Hans (?) Jamnitzer of Nuremberg, dating about 1580, is a second elaborately ornamented cup (fig. 112). The cylindrical body, lobed at the top, with six bosses at the junction with the stem, is decorated with scenes in low relief of classical subjects; the cover is surmounted by a tiny statuette of Jupiter grasping a thunderbolt. A characteristic product of the Augsburg goldsmiths is the copper-gilt casket (fig. 114), ornamented with scenes of the Passion and figures of saints wrought in silver. Another Augsburg work of the sixteenth century is the acorn-shaped covered cup (fig. 111), decorated with arabesques in niello on silver in the manner of Peter Flötner, and supported by a stem in the form of a tree-trunk carried on the back of an old peasant woman.

In Case K we noted two large double cups which are reminiscent in style of Gothic metalwork. Quite different in character is the double cup in Case M, shown with the cups separated; in this late sixteenth-

century German piece the ornamentation is thoroughly in the style of the belated northern Renaissance, abounding with cherub heads, cupids standing on dolphins and scallop shells, terminal figures, strap-work, arabesques, and fleurs-de-lis. Similar in style is the tall standing cup with cover, made by Eberwein Kossmann of Nuremberg about 1575. The two German clocks exhibited in this case are remarkable examples of the elaborately ornamented timepieces marking the hours, months, saints' days, lunar months, years, and courses of heavenly bodies, which must have been among the most precious possessions of the Renaissance amateur. The decoration on the dome of one of these clocks is after a print by Aldegrever; that of the base, after Beham. Not all the exhibits in this case are German, however, as Italian goldsmiths are responsible for the beautifully engraved paten, or salver, from the Abbey of Ferentino, and for the six little angels of enameled gold (although for the latter a Spanish origin is not out of the question). The metalwork collection is continued in the next gallery.



CHAPTER I

INTRODUCTION

In the following chapters, which deal with the decorative arts of the seventeenth and eighteenth centuries, a complete survey of European art in this period has not been attempted. Since the arts of western Europe, at least in their main tendencies, followed the lead of France at this time, it has seemed wiser to utilize the available space in giving a summary, as complete as possible, of the development of French art during these centuries in relation to its cultural and social environment. A further reason for pursuing this course is afforded by the circumstance that with few exceptions the exhibits in the galleries to be described hereafter are of French origin.

To understand the development of the arts, particularly of the industrial arts, during the seventeenth and eighteenth centuries, it is necessary to consider to some extent the enormous political and social changes then taking place in Europe. The events that shifted the trading centers from the Adriatic and the mouth of the Rhine to the Atlantic seaboard play as great a part in the history of furniture, for instance, as the inventive genius of any or all of the great craftsmen of the Louvre and of the Gobelins. It is useless, therefore, to try to under-

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stand the work of the seventeenth-century craftsmen, whether made for the French court in all its splendor or for the edification of the worthy *bourgeoisie*, unless we know something of the part Louis XIV was playing in Europe or of the social circumstances which caused the man of humbler position to want the things he did.

When mediaeval culture gave place to humanism and its attendant revival of interest in classical forms of artistic expression, the artists of the north turned more and more to Italy for their inspiration. By the middle of the sixteenth century, Italy had become the acknowledged center of the artistic world, although it had now lost its political independence. In the second half of the sixteenth century, Venice and Genoa were the only independent commonwealths left; the rest of the country, either directly or indirectly, was under the domination of Spain. That Italy maintained its primacy in the arts so long under these conditions was due partly to the continuing momentum of the Renaissance movement, partly to a new source of patronage. The Counter-Reformation and the support of Spain had re-established the prestige of the Papacy. Its official recognition of the Society of Jesus in 1540 marked the beginning of a movement to develop the worldly power and importance of the Church by every possible means, including a liberal support of the arts. For several decades prior to 1606, when Venice finally fell under the control of Paul V, the intellectual and artistic life of Italy was centered in Rome. But the rule of the Vatican, under the domination of a foreign power—superficial and extremely reactionary in spirit—was fundamentally inimical to progressive

social and artistic life, and the leadership passed inevitably into other hands.

With the annihilation of the Spanish Armada in 1588 the Spanish Hapsburg mastery of western Europe came to an end. Over-expansion, the loss of naval supremacy, and the defection of the Low Countries had by this time spelt the economic ruin of Spain. The expulsion in 1610 of the Christianized Moors, who formed the backbone of her industrial population, left the Spaniards, not naturally an industrial people, commercially impotent. By the end of the seventeenth century Spain had become merely the political plaything of France and Austria. In central Europe the Empire fell to pieces with the abdication of Charles V. Germany, split by the Protestant Revolution, was a prey to the weakness inherent in an agglomeration of semi-independent, badly organized principalities. The drain of religious war, the shifting of the trade centers westward, and the ruin of the great south German banking houses put an end to the economic power of the Rhine valley. For similar reasons the Hanseatic League had also fallen into a decline, while in Hapsburg Austria a period of anarchy was followed by the disasters of the Thirty Years' War. Only after the Turks were finally driven from Hungary at the end of the century was the new Austria-Hungary able to play an important part in western Europe.

In the north, however, the end of the sixteenth century saw the birth of two new maritime powers. The repressive policy of Spain, after much horrible warfare, resulted in 1579 in the Union of Utrecht, by which Holland, under the leadership of the princes of Orange, declared herself separated from Spain and

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the Catholic Low Countries. Owing to their maritime development, the United Netherlands secured for themselves the commercial birthright that had long been the possession of the great mediaeval cities of Bruges and Ghent. As the center of Protestantism and of overseas commerce, the Dutch nation was already during the first half of the seventeenth century an important factor in European politics.

Under the firm hand of her Tudor monarchs, England had enjoyed the benefits of almost a century of internal peace. Cut off from Rome, and saved from Spanish domination and the embroilments of continental politics by wise statesmanship and a fortunate geographical position, she was laying the foundations for future world power. Her merchant adventurers of the late sixteenth century had already entered into keen competition with the Dutch for the mastery of the seas, and were turning the popular imagination toward the possibilities of wealth and power beyond the ocean. The rapid development of the arts and letters and of a national culture which had started so splendidly with the Elizabethan Renaissance was checked, however, and overshadowed during most of the seventeenth century by the great constitutional struggle between King and Parliament. This prevented the nation from playing more than a secondary part in the affairs of western Europe until the accession of William of Orange ended the maritime struggle with Holland and nullified the political influence of France over the English crown.

Of most immediate import to western Europe, however, was the social and political reorganization of France begun by Henri IV and his able minister, Sully, after the anarchy of the religious wars of the

League. Religious toleration, economic reform, and the encouragement of commerce were accompanied by systematic efforts to revive the arts, not merely by indirect means, but also by royal patronage and the protection of artists and craftsmen, who were lodged at royal expense in the Louvre. The assassination of Henri IV in 1610 put an end, temporarily, to the prosecution of this far-sighted policy, but fourteen years later the work was again undertaken by Richelieu. Under the guidance of the great Cardinal and of his astute successor, Mazarin, not only was France secured from foreign interference, but the French king also became the absolute and unquestioned master of his subjects. On the death of Mazarin in 1661, Louis

XIV himself assumed the reins of government, and with the aid of his famous minister, Colbert, undertook to carry out the whole of the program introduced by his grandfather. With the political foundation already laid, he was so far successful that by the last quarter of the seventeenth century the court of Versailles was the center of European society, and the Sun King the most powerful individual figure of his time.

The fiscal reforms instituted by Colbert had tripled



FIG. 115. ARM-CHAIR
LOUIS XIV PERIOD

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the income of the government which, in spite of the enormous disbursements of the court, remained solvent under his able financial administration. The decade 1680-1690 marks the high-water mark of the glory of Louis XIV. Colbert died in 1683, and two years later the country was maimed by the revocation of the Edict of Nantes, which drove large numbers of her most skilled artisans out of the country, to the great enrichment of England and Holland. The thirty years that followed, though the outward grandeur largely remained, constituted a period of decline and transition, the characteristics of which will be noted later.

France, then, was supreme among the nations. The policy of centralization secured her from danger of internal schism, and left all the awakened national energy free for self-development and expression around the person of her king. According to the political philosophy of her rulers it was not fitting that the arts should be an accidental and individual affair, but their regulation and development should be a function of the state with a dual end in view: first, to provide a setting proper to the glory of the head of the state, and secondly, to aid in making that glory permanent through commercial prosperity. Although there are indications of this policy in the sixteenth century, seventeenth-century France was the first to assert this principle on so universal a scale.

The political and economic developments which resulted in the supremacy of France in the seventeenth century necessarily modified profoundly the social and intellectual life of the people. Early in the century, the engravings of Abraham Bosse show us a comfortable *bourgeoisie* enjoying the fruits of com-

merce in a quiet and conventional existence under the religious and civil peace of Henri IV. From this milieu came some of the most powerful figures of the century. The nobility, distracted and impoverished more than the *bourgeoisie* by the wars of the fifteenth and the sixteenth century, had hardly taken breath before the disturbances of the Fronde gave Mazarin his great opportunity to put an end to their active political importance. The energy thus barred from its customary occupation found outlet in a sort of fashionable intellectualism exemplified by the salon of the Marquise de Rambouillet.

The literature through which the new society was to find both its champion and its satirist was dominated at first by the Spain of Cervantes, or more exactly by the literature which Cervantes satirized. But the influence of the theater soon became paramount. Starting with the Italian comedy, a perfected dramatic form was developed with surprising rapidity through the genius of Corneille, Molière, and Racine. Almost at the same time the writings of Blaise Pascal, inspired by the philosophical methods of Descartes and by the ascetic religious fervor of the Jansenists, set the standard for modern French prose—a clear, terse, brilliant vehicle in contrast to the profuse and loosely connected style of the previous century. The outstanding figure in the philosophy of the seventeenth century is René Descartes, with whom we have the real beginning of scientific reasoning; “I think, therefore I am” was the starting point of his search for truth which profoundly influenced the development of modern philosophy and science. The writings of Mme. de Sévigné, the Duc de la Rochefoucauld, and St. Evrémond foretell the

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eighteenth-century development of *belles lettres*; and, in the pulpit, the weighty periods of Bossuet offer a literary parallel to the pompous funerary monuments of the time.

In the theater and in pageantry the age of Louis XIV found its true literary expression. As Henri Havard has pointed out, a love of allegory, pageantry, and self-dramatization is the very essence of the seventeenth-century spirit. The tendency to emphasize type to the exclusion of complex individualities is evident in all of the great dramatic work of the mid-seventeenth century. This goes hand in hand with the poetic tendency to identify great personages with the gods and heroes of classical mythology. From the union of these two ideas sprang the iconography which identified Louis XIV with the sun god, Apollo, and enabled the great artists of the century to utilize the now familiar classical motives in representing the achievements of the monarch.

This uniform, official art of the *Grand Règne* did not spring into being at a word. The elements of which it was formed are seen clearly in the work of the first half of the seventeenth century, and the tendency to a single mode of expression was already well defined by the end of the minority of Louis XIV. The native achievements of the sixteenth century offered a fertile soil for new developments; but two great currents of foreign influence, one coming from the Netherlands and the other from Italy, had first to meet, contend, and finally mingle before a new, homogeneous style could emerge.

In general, French art ceased to be under more than casual foreign influence by the third quarter of the century — the assimilation of foreign elements was

complete. The situation was now reversed, and in Italy, Germany, England, Spain, and to some extent in Holland, French taste became the standard of excellence.

In the architecture of the early part of the century,



FIG. 116. ARMOIRE
FRENCH, ABOUT 1700

Salomon de Brosse continued the indigenous tradition of simple masses, depending for decorative effect on the picturesque outline of steep roofs, on rustication, quoining, and well-spaced fenestration. This serious, Puritanical type well expressed the mood of a people just recovering from the disasters of civil war. Not

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dissimilar in style are the painting of Philippe de Champagne and the monumental sculpture of Barthélemy Prieur. If in domestic and civil architecture the native tradition persisted with only slight modifications, in ecclesiastical building Italian influence soon became dominant, principally through the work of the Jesuit, Étienne Martel-Ange, an artist of considerable ability, under whom hundreds of structures in the Jesuit style sprang up all over France, spreading abroad the influence of the Italianate baroque of Vignola. The architecture of this formative period culminated in the work of François Mansart; the wing at Blois, built for Gaston of Orléans, brother of Louis XIII, shows the sophistication of the French domestic style under Italian influence—a type characterized by bold, simple masses, careful proportion, and a reticent use of the single story order. Sculpture also tended to succumb to the influence of the late sixteenth-century Italian school, as may be noted in the work of Pierre Biard, Jacques Sarrazin, and Michel Anguier.

If Italian influence predominated in the plastic arts, painting, on the contrary, came more strongly under that of the north. Especially is this true in religious painting and portraiture. In decorative work, Simon Vouet and his pupil, Lesueur, continued the earlier Italianate influence of Fontainebleau. Throughout this period, the influence of the later Bolognese school—mainly by way of Flemish channels—is evident, until finally its murky shadows were banished by the genius of Rubens. The painting of this period culminates in the work of Nicolas Poussin and Claude Lorraine. The various influences are now fused into a classic style purely French in character.

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The same mingling of influences may be noted in the minor arts as in the major. Flemish taste long persisted in furniture design; indeed, it satisfied the *bourgeoisie* throughout probably the major portion of the century. Among the upper classes the influence of Marie de Médicis and the vast collections formed by Richelieu and Mazarin brought into popularity the elaborate and sumptuous cabinet-work of Italy. The importation of Italian craftsmen occurred at this time, and a more sophisticated Italian baroque decoration began to oust or to refine the ruder Franco-Flemish types, as marquetry and low relief tended to displace turned and boldly carved forms. Following Flemish fashions, textiles, and especially tapestry, play a more important part in interior treatment at this period than at any other time. Brussels was the center of the tapestry industry, and it is significant that one of the first acts of Colbert was to give official rating and aid to the weavers of the Gobelins, in the hope of diverting into French hands the income thus accruing to Flanders.

The founding of the Academy of Painting and Sculpture in 1648 as an official organization of artists working under royal warrant, as distinguished from the Guild of St. Luke, marks the first formal move toward the centralization of the arts under immediate governmental control. The second step, and the most far-reaching in its effects, came in 1662 when Colbert formed at the Gobelins the *Manufacture Royale des Meubles de la Couronne*. This he placed under the direction of Charles Lebrun, who in the same year became *premier peintre du roi*.

Lebrun, son of a sculptor and a pupil of Vouet, first became prominent through his work for the min-

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ister, Fouquet, at Vaux le Vicomte, where he showed his ability not only as an artist but as an organizer of artists and craftsmen in the carrying out of a great decorative scheme. Before Fouquet's disastrous fall, Lebrun had come under the direct patronage of the king at Fontainebleau, and was therefore retained in the royal favor. Although Lebrun's work, judged by standards of today, is cold, pompous, and harsh in color, his manner was absolutely in accord with contemporary taste. His technical mastery and his grasp of the problems of composition and decoration were extraordinary. He was a firm believer in the unity of the arts, and produced designs with astounding facility for the swarm of craftsmen who worked under his direction. No person better equipped could have been found for the leadership of this great consolidation of the arts. The style of Louis XIV must be considered largely his handiwork.

Before Paris itself was deserted by Louis XIV in favor of Versailles, an attempt was made to complete the Louvre in a manner worthy of the grandeur of the new king. The celebrated Italian architect and sculptor, Bernini, was called in with great pomp and ceremony to undertake this work; but his designs were not adopted and the famous colonnade of the Louvre was erected from the plans of Claude Perrault. More than any other single architectural composition, Perrault's façade of the Louvre with its colossal order expresses the power and majesty of the French king. François Blondel, a theorist as well as practitioner, represents the traditions upheld by the Academy of Architecture, founded in 1671; his chief monument is the Porte St. Denis. To the somewhat

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commonplace work of Jules Hardouin Mansart succeeded the freer handling of Robert de Cotte, who ushers in the succeeding style with the chapel of Versailles, finished in 1710. Although Mansart was in many ways the greatest figure in the architecture of the period, being in supreme control of all royal building activities during the creation of Versailles, he was perhaps more truly eminent as an organizer and politician than as an artist.

Besides the historical, decorative painting of the school of Lebrun, the second half of the century saw the rise of a splendid school of portraiture. The brilliant court of Versailles offered an unrivaled field to the brush, first of Lebrun's competitor, Mignard, with his somewhat heavy and superficial elegance, and later of Largillière and Rigaud who interpreted with a keenness of vision, learned from Rubens and Van Dyck, the grave and gorgeous figures of the end of the century. At this period, the art of engraving reached in the works of Robert Nanteuil heights of technique hitherto unknown. His portraits of the notables of the court in the days of greatest splendor are brilliantly sympathetic presentations, instinct with a life and vigor often lacking in the more pretentious efforts of the painters.

The vogue for portraiture extended to sculpture. The busts executed by Antoine Coysevox unite French naturalism with more than a hint of the flamboyant style of Bernini. Decorative sculpture of an allegorical character, designed for the embellishment of palaces, gardens, and funerary monuments, offered the sculptor of the period his chief occupation. Except on the monumental tombs where a degree of turgid theatricalism was permitted,

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the countless gods and goddesses executed by this school display a uniform and unexciting amiability appropriate to courtly decoration and the celebration of the monarchical cult. François Girardon, Coysevox, Tubyl, Le Lorrain, and the two Coustous expended most of their superb skill in the decoration of the galleries and gardens¹ at Versailles and, when unemployed by the king himself, in adorning the châteaux of members of the royal family and of the nobility. Pierre Puget, the only French artist who worked outside the court circle, followed the dictates of Italy, thereby giving his work an emotional stress not characteristic of the native school.

These architects, painters, and sculptors, great as they were, could never alone have produced the milieu that was Versailles. Lodged in the Louvre and creating the masterpieces of the Gobelins, naturalized Italians and Flemings worked side by side with the heirs of native tradition. Here we find the far-famed ébéniste and marqueteur, Domenico Cucci, and his countryman, Philippe Caffieri, the author of the superb doors of the *grands appartements* of Versailles; the weavers, Van der Meulen, Jan Jans, and Jean Lefèvre, who executed the hangings for the royal palace after cartoons by Lebrun; and, perhaps most famous of all, André Charles Boulle who, with his sons, produced the magnificent furniture of ebony, tortoise-shell, and bronze, which typifies the decorative taste of the century. Together with these master-craftsmen should be mentioned the designers of ornament, Daniel Marot, Jean Lepautre, and Jean Berain. Lepautre's work exemplifies the heavy, earlier style of the reign, from which Marot developed

¹Designed by the great landscape architect, Lenôtre.



FIG. 117. MARBLE
PORTRAIT BUST
PERIOD OF LOUIS XIV
FRENCH, XVII CENTURY

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the light, exuberant foliate forms characteristic of the woodwork of the end of the century. Berain, with the Italian arabesque as his model, created a style of fanciful grotesques well seen in certain tapestry designs and in the ornamentation of Boulle furniture.

The enormous increase of silver bullion from the mines of South America created a vogue for silver furniture, which is first met with in Spain. The taste invaded France with Anne of Austria and lasted almost through the century. Besides the workers at the Gobelins, Parisian smiths, of whom Claude Ballin is preëminent, were employed in the furnishing of Versailles with tables, *guéridons*, chairs, and mirror-frames of the precious metal, as well as a prodigious number of candelabra, sconces, and utensils of all kinds. The style of these elaborate creations, recalling the heavy, ornate baroque of Lepautre, may be seen in the Gobelins tapestry commemorating a visit of Louis XIV to the manufactory. Unfortunately, the silver of this period is now extremely rare. Pressed for money, the king ordered his subjects in 1689 and again in 1710 to take their silver vessels to the mint, where almost all the splendors of his own palace met the same fate of being melted down.

Royal patronage was also extended to crafts not under the direct control of the crown. This was so in the case of the potteries at Rouen, which benefited enormously from the disasters which overtook the workers in silver. Under the direction of the Poterats, father and son, a ware of high quality was produced which took the place of the condemned metalwork. Locksmiths and ironworkers, working from the designs of Marot or of the great architects

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of the time, also contributed their share toward the splendor of the style. The enormous amount of grilleage and ornamental ironwork of Versailles alone gave employment to a legion of skilful craftsmen.

The briefest account of French art of this period would be incomplete without some specific mention of the great château at Versailles in which it culminated. Unfortunately space permits the description of only two rooms in all this vast structure, but these two epitomize the Louis XIV style. They are, first, the *Galerie des Glaces*, finished about 1682, with its adjoining Salons of War and Peace; and second, the king's bed-chamber, substantially in the style of 1690-1700. In the *Galerie*, the efforts of Mansart and Lebrun produced an interior singularly successful in its expression of the pomp and elegance emanating from Colbert's royal policy. The architectural arrangement of dado, order, and barrel-vault, simple enough in itself, is rendered regal and impressive by the use of carved and gilded mouldings and sculpture, and by the vaulted ceiling profusely decorated with paintings commemorating the military exploits of *Le Roi Soleil*. The magnificence is heightened by a large number of mirrors, which in 1682 represented the very essence of extravagance and was well calculated to impress the court with the great resources of the king. In the king's bed-chamber we see the typical architectural arrangement of painted and gilded woodwork, with a dado surmounted by pilasters and cornice, above which is an attic and flat ceiling rather than the usual deep cove or vault. The gold and white is relieved by the color of the paintings over the doors and cornice, and by the fabric covering the walls of

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that portion reserved for the bed, which is separated from the rest of the room by a balustrade originally of silver. The bed was accompanied by furniture either of silver or of the Boulle type, with square, high-backed chairs, upholstered with rich brocade or velvet and gilded to harmonize with the walls, and by the golden vessels of the king's service. The ensemble must have been extremely splendid, but pitched in a slightly lighter and higher key than that of the *Galerie des Glaces*.

Outside of France and in accordance with the political situation as it has been outlined above, the arts are characterized during this century not by the rise of national schools but by the appearance of great single figures. In Italy, Lorenzo Bernini, sculptor and architect, became artistic dictator of Rome and almost of Europe. His work typifies the greatest attainments of the free classical spirit inherited from Michelangelo, but at his death, devitalized Italy was too weak to take up the standard or to develop a genius to take his place. Murillo and Velasquez in Spain, Rubens and Van Dyck in Flanders exerted enormous influence on contemporary and subsequent art, but again rather as sources of inspiration for the rising schools of France and England than as founders of national schools. Peter Paul Rubens of Antwerp, uniting the color sense of Venice with the vigorous realism of the north, inaugurated a new era in the art of painting. To him, more than to any other artist, France owes the charm of her eighteenth-century art, and to his teaching transmitted through his pupil, Van Dyck, the great English portrait painters of the following century are indebted for many of

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their characteristics. In England, the seventeenth century is characterized by slow assimilation of foreign fashions. With the exception of Christopher Wren, the architect whose adaptation of French classic form to English taste is illustrated in St. Paul's Cathedral and Hampton Court Palace, no single great figure arose, although the efforts of humbler craftsmen to reconcile early tradition with the new foreign fashions often produced work of great charm and beauty. Only in Holland did political and commercial conditions produce an art which, because of its absorption in the interests and objects of daily life, was popular rather than monarchical in character. The great masters of this realistic school were Rembrandt and Frans Hals; but we owe to Vermeer of Delft and to the host of "little masters" those glimpses of contemporary life which are so delightful and of such consummate artistry. Dutch commerce with the East led to the importation of objects of Oriental art. These furnished decorative motives for the blue-and-white and polychrome faience of Delft, which became popular throughout Europe.

CHAPTER II

GALLERY F 9

Gallery F 9 is the first of the series of rooms devoted principally to French woodwork and furniture of the seventeenth and eighteenth centuries (fig. 118). With few exceptions this material forms part of the Hoentschel Collection, acquired by Mr. Morgan in 1906. The exhibits in Gallery F 9 are mainly of the period of Louis XIV (1643-1715).

The custom of covering the walls of a room with a carved and decorated wainscot instead of with tapestries or some other textile fabric became general in France only toward the end of the seventeenth century. In fact, the style of ornament associated with the name of Louis XIV was already well developed before textile wall-hangings were replaced by wood paneling, usually of oak. We find, therefore, that little of the woodwork in this gallery antedates the last decades of the century.

Against the wall to our left, as we enter from Gallery F 8, is a fine example of a double cupboard of this period, an *armoire à deux corps* (fig. 116). The form of this piece exemplifies a stage of development intermediate between the sixteenth-century double cabinet and the full-length *armoire* of the eighteenth century, which has descended to us as the wardrobe.



FIG. 118. VIEW OF GALLERY F 9

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Note how clearly the essential rectangular structure is emphasized by the vertical and horizontal mouldings, and relieved by the simple, segmental curves of the hood and of the panel divisions. The elements of the design still retain the architectural qualities of the simpler, sixteenth-century type, yet are modified to form, as it were, a frame for the fine-scale surface decoration appearing on the pilasters and at the head and foot of the panels. The freedom of this decoration, its delicate scale, and the smiling, grape-crowned mask at the top of the hood show that the piece must have been made very near the end of the century. It is a question whether the *armoire* was originally intended to be painted. It has probably suffered from being painted in the past, though the color of the natural wood is now very fine.

Above the cabinet is a characteristic over-door painting of the period in its oak frame, dating perhaps a few years later than the *armoire*. It should be observed how closely the ornamental motives in the painting correspond to those on the woodwork of the frame, which was itself originally painted. Flanking the cabinet below and encroaching on the west wall are three panels, said to have come from the Bibliothèque Nationale, where they probably formed part of the wainscoting of a small room. That they were originally royal property is indicated by the emblems on the center of two of the panels. The one on the right bears the arms of France, surrounded by the collars of the Orders of St. Michel and of the St. Esprit; and the other, the arms of Navarre, also enclosed by the collars of the royal orders. It will be recalled that Henri IV, the first of the Bourbons, was also King of Navarre. The bold

mouldings and high relief of these panels suggest a marble rather than a wood treatment, and they may originally have been painted to simulate marble. The feeling of the design and the occurrence of military trophies would indicate a date not earlier than 1680, when Louis XIV was at the height of his military glory. The panel over the doorway into Gallery F 8 was also, it may be presumed, part of a wainscot, the device of the crossed sceptres in the center indicating a royal provenance. The narrow panel to the left of the doorway, also dating from about 1680, is interesting, aside from the fine quality of its carved decoration, in that it came from the Château of Versailles. The dolphin motive with a crown superimposed and crossed L's below probably alludes to the Grand Dauphin, the father of Louis XV. The gilded arm-chair with cane seat and back, a fine example of the ornate state chair of the last quarter of the century, was doubtless made for one of the royal châteaux, to judge from the royal cipher on the rail of the back (fig. 115). The arm-chair in the corner, with its cabriole legs, curved arms, and scroll-top rail, shows the characteristics of the first years of the eighteenth century; it is covered with tapestry of the period.

On the wall opposite the windows are two magnificent oak doors, which are said to have come from the royal Château of Marly. While this provenance is very doubtful, they unquestionably formed part of some royal mansion, since every panel bears either the royal or personal emblem of the sovereign. The doors are almost exactly alike and from their construction were meant to be opened either in full or in part, as the occasion demanded, which suggests

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that they formed part of the decoration of a state anteroom, where they could be flung wide open for a state entry, or just one section used to permit the passing of a courtier or messenger. The delicacy of carving on the panels offers a striking contrast to the bold treatment of the cartouche and amorini at the head. The general character of the work indicates a date not far from 1700. The decoration on the panels recalls the style of Berain, especially the grotesques in the lowest range, where appears again the royal emblem of the crossed sceptres, noted in a previous example. At the north end of this wall will be noticed a door of three panels, evidently belonging to the "Marly" series.

The carved architrave over the entrance to the main hall probably formed a part of a porte-cochère of this period; its mask and garland of fruit and flowers recall somewhat the manner of Lepautre. The lead masks below were probably part of a garden fountain of the early eighteenth century. Vast formal gardens decorated with sculpture and architectural features formed part of every fine country house of this period. Fountains and water features were regarded as indispensable. Louis XIV spent enormous sums in the attempt to get a proper supply of water for his palace at Versailles. The flower-wreathed medallions of Justice and Power probably formed part of an exterior doorway and in their original condition had undoubtedly been painted. Below these medallions are two interesting carved fragments, both showing characteristics of the early years of the eighteenth century. In front of the door trim are two elaborately carved stone balusters, which are said to have come from the gardens of

Lebrun's country house at Montmorency; the emblem of the Sun King, used in compliment to Louis XIV, may be seen between the volutes of the capitals. Flanking these are two handsome tapestry-covered chairs of the end of the century.

Against the north wall are two arm-chairs of about the same date, one of which has the bowed back popular in the early years of the eighteenth century. Of about this date is a beautiful mirror-frame ornamented in the style made fashionable by the decorations of the *œil-de-bœuf* at Versailles, completed in 1701. During the first years of the eighteenth century, it became customary to have at least two mirrors in a salon, one over the fireplace and the other directly opposite it with a console or side-table below. The table shown here, very fine of its kind, is rather earlier in date than the mirror, and recalls the style of Lepautre.

On either side of the mirror are two panels, which show how little ecclesiastical and domestic decoration differed at this time. These panels probably came from some private chapel dedicated to the *Sacré Cœur*, judging by the central motive of the pierced and flaming heart. The decoration of the background—a network of quatrefoils enclosing a central fleuron—is highly typical of the period. The lion masks above are probably much later in date, but the two wall-brackets below are fine examples of contemporary carving and gilding. Brackets of this kind were in common use in the houses of the time to hold pieces of Oriental porcelain and the curios which it was then fashionable to collect. The fragmentary panel over the door still retains some of its original gilding and painting, and shows the

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method of decoration which became popular at the turn of the century, when the serious and forbidding masquerons of the seventeenth century began to smile with the spirit of the rococo. In the center of the room is a graceful wooden pedestal or *guéridon* of the late seventeenth century, supporting a painted terracotta urn of about the same date, probably intended for a garden ornament.

Placed against the window wall are two chairs which retain their original coverings of cut velvet. They are excellent examples of the simply designed, heavily constructed chair of about 1680. The gilded torchères, some twenty years later in date, were intended to support elaborate, many-branched candlesticks, instead of the charming little wooden *putti* now placed upon them. Above are two Rouen platters (fig. 119) in the *rayonnant* style of the early eighteenth century; they are part of the notable collection of French faience which will be described in connection with Gallery F 17.

Under the windows are three cases containing metalwork of the sixteenth and seventeenth centuries; this is a continuation of the collection shown in Gallery F 8. The objects in Case A are mainly of German origin. Augsburg and Nuremberg continued to be the principal centers of metalworking until the disasters of the Thirty Years' War put an end to their prosperity. The majority of the pieces are of the seventeenth century, and show a tendency to coarser and bolder forms of ornament and a more restless type of design than in the previous epoch. The great covered cup in the center of the case is very similar to one shown in Case M, Gallery F 8, but lacks the refinement of line observable in the

earlier piece. Historically, the most interesting objects in the case are a bocal of Venetian latticino glass mounted in silver-gilt; and a crystal cup with an elaborately wrought silver base. The portrait on the latter is that of Ferdinand II of the Holy Roman Empire, for whom the cup may have been made; the mounts are by the Nuremberg silversmith, Wolff Christoff Ritter. The mounts of the bocal are also German; the piece is ornamented with a portrait medallion of the Duchess Maria Catherine and surmounted by the horse and column of the house of Brunswick. Several drinking-vessels in the form of animals or of ships in full sail exemplify the taste of the time for quaint conceits. They are the product of that same childish delight in trick novelties which gave the gardens of Versailles its surprise water features, with which even stately Louis XIV used to delight to drench his guests. One of the finest pieces of German craftsmanship in Case A is a sixteenth-century bowl of agate with silver-gilt mounts; the exquisitely wrought ornament presages the best work of the eighteenth-century *ciseleur* of France.

Case B is dominated by an elaborately ornamented ewer and basin of German origin, thoroughly typical of the seventeenth century in its design, which retains little of the fine-scale, low-relief decoration popular in the preceding century. The outer rim



FIG. 119. PLATEAU
ROUEN, ABOUT 1720-50

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of the basin is ornamented with scenes from the Apocrypha and ancient history, such as the abduction of Helen of Troy, scenes between Alexander and Darius, and various incidents in the story of Judith and Holofernes; in the center are hunting-scenes. The decoration on the ewer depicts a Roman triumph. On the handle of the ewer a small lion bears a shield of red enamel which is inscribed *MATERIAM SUPERABAT OPUS*, the goldsmith thus boasting that his handiwork overcomes the difficulties of the material, apparently neglecting any consideration as to whether his treatment was suitable either to it or to the object itself. This interest in detail, rather than in design as a whole, is noticeable in a smaller dish of sixteenth-century Portuguese workmanship, ornamented with scenes in relief from classical mythology and biblical history; compare with similar dishes in Case G, Gallery F 8 (page 206).

A much finer sense of design is evident in a sixteenth-century German mirror-frame (fig. 94) ornamented in low relief with figures of Arithmetic, Geometry, Perspective, and Architecture, and their attendant spirits of Taste and Diligence. A charming casket with decorations in niello, although a German work of the early seventeenth century, recalls Italian metalwork of the fifteenth century in its restraint and simplicity. The two candlesticks of crystal and gilded bronze are Italian of the eighteenth century, and are closely related in both material and design to the French woodwork shown in this room. Several "animal cups" may be noted. An elaborately decorated shrine of ebony and silver, the work of the Augsburg silversmith, Matheus Wall-

baum, frames miniature paintings in gouache, dated 1598, by Anton Mozart.

One of the most curious pieces in the collection of metalwork is exhibited in Case C; it represents Diana, goddess of the hunt, mounted on a stag and accompanied by her hounds (fig. 120). As the head of the stag is removable and the body hollow, this little sculpture, beautifully wrought in silver-gilt, may be classed with the drinking-vessels in animal form; but it has also the character of a mechanical toy, since clockwork mechanism in the base permits the object to move forward of itself. It was probably made at Augsburg toward the end of the sixteenth century.

A nautilus shell cup, exhibited in the same case, is mounted with metalwork of unusually fine execution representing Neptune guiding a whale, from whose mouth emerges a tiny figure of Jonah; it is a German work of the seventeenth century. As observed in the description of Case L, Gallery F 8 (page 212), not only such curios as ostrich eggs and nautilus shells were provided with elaborate mounts by the silversmiths of the sixteenth and seventeenth centuries but also the hard inner shell of the cocoanut, which in those days must have traveled by a long and devious road from its original home. A covered cup

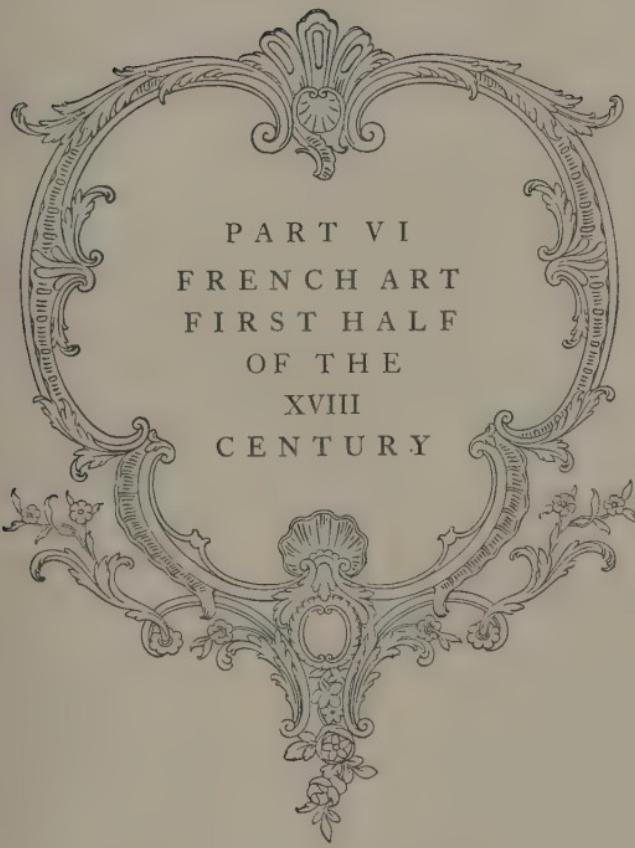


FIG. 120. DIANA
GERMAN, XVI CENTURY

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in Case B is composed of a cocoanut shell which has been carved in low relief with the armorial bearings of its possessor, a Hungarian noble, whose name, Andreas Balasser, and those of his two wives appear above their respective arms; the mounts were probably made by a silversmith of Prague about the year 1600. Another interesting piece in this case is the curious silver-gilt sauce-boat signed by the maker, Adam van Vianen of Utrecht, and dated 1621. The subject represents Pluto bearing Proserpine across the river Cyane. The design is particularly interesting as it suggests the flowing rococo contours typical of the next century. Nearby are two elaborate pieces of jewelry; one is a German morse of seventeenth-century workmanship; and the other, a decorative plaque, embellished with uncut jewels and enamels.

In the same case is a figure of a woman in a voluminous skirt holding a cup above her head. It is a wager cup of sixteenth-century German origin. When the figure was inverted the skirt could be used as a drinking-vessel, the smaller cup revolving on pivots. Both containers were filled with wine, the trick being to drain the larger one without spilling the liquor from the smaller. The large covered cup at the end of the case is also German, probably from Augsburg, and of the late seventeenth or early eighteenth century; in the decoration are figures of the twelve Fathers of Israel. Nuremberg is represented by a goblet of early seventeenth-century workmanship; and the skill of the Milanese enamelers in this period, by a small oval covered cup.



PART VI
FRENCH ART
FIRST HALF
OF THE
XVIII
CENTURY

CHAPTER I

INTRODUCTION

In Part V we followed the growth of the monarchial art of Louis XIV to its culmination about 1690. It will be recalled that in the second half of the seventeenth century the political and artistic influence of France was dominant in western Europe. By the end of the century, her political influence—certainly her military prestige—was already on the wane, leaving, however, her social and artistic supremacy unquestioned. The eighteenth century saw this leadership augmented rather than diminished, although the taste that then became established throughout the civilized world differed both fundamentally and superficially from the classicism of Lebrun. To indicate how the oratorical and ceremonial gave place to the conversational and social in art and literature is to give the only rational background for an understanding and appreciation of this much-maligned period. To do this, it is necessary, first of all, to look for a few moments at the political, social, and economic changes that were under way at the turn of the century.

While England was busy with her internal troubles, Germany exhausted by war, and Austria beating off the Turks and slowly bringing order out of the chaos

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left by the Thirty Years' War, France had been able to consolidate her position and even to extend her frontiers with little effective opposition. Elated by success, Louis XIV had then undertaken to rule Europe by force of arms, rather than by the power of the new national culture. The combined rôles of Apollo and Mars, however, were too great a task for even a Sun King. The haughty dictator of the peace of Nimwegen in 1679 had to accept much less favorable terms in 1697 at Ryswick. France lost the Rhine. England, united under the steadfast William of Orange, was taking a firm stand beside rejuvenated Austria against the high-handed actions of the French. A brief period of peace, and war again broke out, this time to decide whether or not the crown of Spain should come directly under the control of France in the person of the young grandson of Louis XIV. This War of the Spanish Succession, although ending by chance in favor of the French claimant, saw the arms of Louis go down to defeat after defeat before the English under Marlborough and the Austrians under Eugene of Savoy. France was unequal to the financial strain of these continuous wars. The treasury was empty, and it seemed as if all the great constructive work of Colbert had been in vain. The war ended in 1713-1714. A year later Louis XIV died, the last twenty years of his life having been marked by almost continuous disaster, both national and personal.

In these times the king, largely under the influence of his morganatic wife, Mme. de Maintenon, turned to the consolations of religion, and, on the surface at least, a reign of austerity and gloom dimmed the splendor and luxury of the court. Away from this



FIG. 121. TORCHÈRE
FRENCH, ABOUT 1700

restraint, a new society was forming. The régime of Colbert had fostered a class of officials and magistrates originating in the commonalty, who, after the iron hand of their creator relaxed, had taken advantage of the confusion of the times to divert government funds to their own pockets. Magnificent hôtels began to arise in Paris, where, under the leadership of Orléans, those discontented with the new solemnity of Versailles could lead a less restrained existence and enjoy the wealth and gaiety provided by the new *noblesse* of the robe and the tax-farming financiers. In 1715, when Philip of Orléans became regent, the austereities of Versailles were replaced by the tone of this new Parisian society. The gaiety and frivolity so long restrained became the keynote of social life.

Beneath this glittering surface, however, the country was in a state of economic chaos. The drain of war and the over-control of commerce had reduced the country to extreme financial straits. The regent, dissolute but by no means a fool, eagerly seized on the scheme for financial regeneration which was proposed in 1718 by the Scotchman, John Law. Law's "system" was basically not unsound, and depended upon the exploitation of the French territory in North America, particularly Louisiana. Under the protection of Orléans, Law undertook the floating of a gigantic stock scheme through a royal bank founded for the purpose. The project was eagerly received and the operation of the system extended to cover practically all the territory under French control. The fever for speculation seized both high and low. A period of extreme inflation followed, and vast fortunes were made, almost overnight.

Lackeys and noblemen speculated side by side, narrowing to easy distance the social chasm between the nobility and the commoner of wealth, and enormously increasing the importance of the moneyed society of Paris.

Although colonial expansion had begun in both North America and the trading posts of India, nothing had been accomplished to warrant the wild speculation going on in Paris and in London. The far-sighted began to see this, and liquidated their holdings. The total collapse of Law's scheme rapidly followed in spite of all efforts of the government to avert the panic. In both England and France thousands were ruined for the few who were enriched; but, although a period of retrenchment followed, the feverish activity of the times acted as a business stimulus. In spite of continued distress among the agriculturists, the commercial aspects of the country began to show a marked improvement which continued up to the Revolution.

The thirst for fortune and the social importance of wealth and the wealthy were greatly emphasized by these economic events. The stateliness of the *grand régime*, founded primarily on the dignity of birth and family, was being replaced by an era in which elegance of deportment and facility of manner were the indices of a rule of luxury and wealth—an order capable of exquisite artistic and intellectual refinement and at the same time utter superficiality. In this world of *politesse*, woman naturally played a much more important part than before, as the arbiter of elegant and graceful social intercourse. She became the center of interest around which the wits of society sparkled, perhaps rather scornfully, in

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a world where everything was permitted but the obvious and the boresome.

Following the political events already mentioned, the eighteenth century saw a decided change in the balance of national power. England, from a half-hearted ally under the Stuarts, became France's most implacable enemy, an enemy of increasing strength, who was to destroy her sea-power and cut off her colonies, already weakened by the neglect of the home government. Austria maintained her position, but as the century passed found a new rival in Brandenburg-Prussia, under the indomitable Frederick the Great. Spain, under Bourbon rule, remained a political liability to France. Italy, still divided into numerous principalities, continued to provide spoil for her more powerful neighbors. Holland, occupied with her commerce and in keen competition with England, assumed no significant position in European politics.

With the lesson of the War of the Spanish Succession in mind, France had finally laid aside her aggressive policy. Orléans tended toward an alliance with England, and his peace-seeking policy was continued by Louis XV under the influence of his minister, Cardinal Fleury. Dynastic complications brought France into the War of the Polish Succession in 1733, and a few years later into the war with Maria Theresa of Austria; but the rôle of France in each case was that of a participant, rather than of a single-handed aggressor. Although France never regained, under the *ancien régime*, her commanding political position of 1660-1680, she remained the social arbiter of Europe. France failed to become the master of Europe, but even her bitterest enemy

followed meekly her artistic leadership. French art, French fashions, French polite letters conquered where the soldiers of France could never penetrate. In the eighteenth century her artistic influence was greater than ever before.

During the first years of the eighteenth century, French literature was almost a negligible quantity. The great figures of the preceding century left no successors worthy of the title, and only one name, that of the Duc de St. Simon, retains any real significance. His memoirs cover this period of transition, and give a strangely impersonal but vivid picture of the court and its life. The Duke would have scorned the appellation of a *littérateur* yet his work shows the almost involuntary trend of the man of the world in these times toward an interest in letters. Montesquieu was the first to strike clearly the real keynote of French eighteenth-century literature. In his *Lettres persanes*, using this distant country much as Swift in England was using the mythical lands of Gulliver's Travels, he pointed out and satirized the follies and foibles of the social order; but his most important work is the *Esprit des lois* in which he formulated his theory of constitutional government. By and large, however, the spirit of early eighteenth-century letters was that of the salons. The essay and the memoir held the field. Literature of a critical or satirical intent was not really dominant until the middle of the century.

These changes in the tone and point of view of society we have described met with an almost immediate response in the arts. Indeed, we find the first tangible expression of these impending changes in the increasing lightness and playfulness of deco-

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rative design in the last decade of the seventeenth century. The dictum of Louis XIV to Mansart in 1699 that he wished childhood subjects used everywhere indicates, even amid the austereities of the last years of the *Grand Monarque*, the beginning of a new fashion; classical heroes were being replaced by children at play.

The two main factors in this change developed almost simultaneously. One was the shifting of the sources of patronage from Versailles to Paris; the king was now only one—although still the foremost—of many wealthy patrons. The other was the introduction of a new method of design, which, by its extreme mobility, responded with great freedom to the dictates of fashion. It is impossible to say just when the germs of the rococo first appeared. They were undoubtedly present in the art of France, Italy, and Flanders in the late seventeenth century, and although they do not become conspicuous until the first quarter of the eighteenth century in what is called the period of the Regency, there is no rigid line of demarkation between the classical severity of seventeenth-century and the movement and freedom of eighteenth-century forms. It must be emphasized that the customary classification into periods is necessarily very rough, as one type blends almost imperceptibly into another. An additional difficulty in definite classification lies in the diversity of manner necessarily present in an age so ruled by individual preference and fashion. There was no Lebrun to govern the taste of the eighteenth century. But in all these variations, which are at once the delight and despair of the connoisseur, there is one dominant idea.

In the art of the seventeenth century the funda-

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mental principle was the correct massing of definite forms dependent upon architectural motives. The goal of rococo design was to satisfy the eye by an interplay of line and mass divorced from the limitations of architectural form. The conventional architectural motives were replaced or over-laid by vegetable and animal forms, which were at first arranged symmetrically about the central axis, and then, probably following the suggestions offered by



FIG. 122. GILT WOOD SCONCES
FRENCH, MIDDLE OF THE XVIII CENTURY

Chinese and Japanese art, placed asymmetrically, the design being stabilized by a balance of opposing motion. This new principle offered almost unlimited possibilities, for evil as well as good, since the style in incompetent hands led to the submergence of structure under intricate convolutions without real significance.

The term *rocaille* is sometimes used incorrectly as interchangeable with *rococo*. It refers to the frequent use, in this free type of design, of developments of the rock motive derived from the artificial grotto work of Italian baroque architecture, and is generally confounded in both sense and design with the *coquille*.

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or shell motive; this, the endive, and the bean scroll are the main decorative details of the style. The various usages of these and other motives will be taken up more fully in connection with individual examples in the following chapters.

Being essentially unarchitectonic, rococo design had little real effect on architecture. Structural and utilitarian necessities prevented all but the most limited use of curved forms, and it was only in the ornament that in the majority of cases a structure of the late seventeenth century differs from its successor of the eighteenth. By and large, the building activity of the eighteenth century was confined to the creation of private mansions where elegance and comfort were the prime requisites. In monumental work such as the chapel at Versailles, Robert de Cotte carried on the tradition of Mansart and Perrault, which was continued in turn by Jacques Ange Gabriel, whose colonnaded façades in what is now the Place de la Concorde date from the end of the reign of Louis XV. Even the work of Héré for Stanislas of Poland at Nancy differs little in essentials from the type established by J. H. Mansart at Versailles. Only in the exuberant, semi-naturalistic ornament, the curved architraves, and the less severe proportions can the influence of the new style be distinguished. It is the interiors of these buildings which reveal the real change in the system of decoration.

De Cotte himself ushered in the new style in the interior of the chapel at Versailles and in the Golden Gallery of the Hôtel de Toulouse (about 1715-1720). Pilasters are gradually replaced by vertical mouldings springing from and terminating in delicately carved vegetation, and cornices are suppressed or converted

into string-course and cove. Corners and angles are reduced to a minimum or avoided altogether, leaving the eye free to follow the play of curved line. In the oval salon of the Hôtel de Soubise (1727-1750), one of the triumphs of Germain Boffrand, there is no division between the walls and the ceiling, which is treated as a blossoming of the slender vertical mouldings of the wainscot.

In this profusion of ornament the painter plays a less important part than before. Although royalty still commanded occasional pompous *histoires* which through force of custom were still regarded as proof of artistic merit, there was little room for such in the smaller salons and amid the fine-scale decorations of the private mansions. The splendid allegories of Louis XIV had to be reduced in scope and complexity, and their subjects lightened, to meet changed conditions. The ceilings, it is true, still offered scope for large canvases, but even in the early years of the century, as in the famous work of Lemoine in the Salon of Hercules at Versailles, the tones are softened and the subject treated in a less grandiose and more playful manner.

In portraiture, Largillièrē and Rigaud continued to paint wealth and nobility amid the splendors of flowing robes and rich accessories, and Nattier and Van Loo perpetuated the beauties of the court in the guise of rather insipid divinities. Later, with such artists as Drouais, Perroneau, and especially La Tour, these theatrical trappings were discarded, and the individual portrayed in the midst of a lively conversation, alert and amiable.

But, as can not be too often repeated, the genius of the eighteenth century was in decoration and in

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decoration of a special character, light and graceful, with no desire to teach, but only to please. Antoine Watteau, François Boucher, and, in sentiment at least, although later in date, Honoré Fragonard are the great figures of this period. Out of a variety of influences, Flemish and Venetian, Watteau created an etherealized version of the Regency spirit. His masterpiece, *The Departure for Cythera*, pictures a life hardly related to mortality. No passion or intense feeling intrudes to break the golden twilight of ease and grace and pleasure. The airy unsubstantiality of his art lent itself perfectly to playful fantasy. The arabesques into which he weaves his fairy figures are the very essence of decorative charm. These forms, probably largely derived from Gillot and Berain, but refined and vivified by Watteau, set the decorative standard of the first half of the century, exemplified so well in the *singeries* of Chantilly by Christophe Huet. The amorous poetry of Watteau was succeeded by the more fleshly beauties of François Boucher, whose rounded contours, flowing line, and high, clear color controlled the fashions of the mid-century. A worker of exceptional facility, Boucher translated almost unconsciously the sensuous paganism of his day into delicate color and delightful texture. His work, never of intellectual or emotional depth, was usually of the highest decorative merit. The number of his pupils and imitators was legion. Supreme among them was Fragonard. A virtuoso in pigment, he continued through the reign of Louis XVI the voluptuous manner of Boucher, but infused it with a nervous vitality and a touch of poetry which at times recalls Watteau. While Boucher was satisfying Madame de Pompadour and

society generally with his dainty pastorals and amorous allegories, Chardin sounded a note of simple realism and appreciation of the essential beauties of everyday life. His work, lacking none of the technical excellence of the period, was prophetic of the coming spirit in its antithesis to the artificiality of court life.

The first half of the eighteenth century is not an age of great plastic art. Monumental sculpture is as rare as monumental architecture. Bouchardon carried on the classic manner of the elder Coustou in his fountain in the rue de Grenelle. In portraiture the work of J. B. Lemoyne shows clearly the tendency to individualization and naturalism that culminated later in the work of Pajou and Houdon. About the middle of the century when the rococo was already on the wane, Pigalle and Falconet, pupils of Lemoyne, produced a series of figure subjects, mainly in miniature, which, in their restrained naturalism, charm of arrangement, and delicacy of handling, epitomize the deco-



FIG. 123. PANEL, STYLE
OF CHRISTOPHE HUET

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rative spirit of the age. On the whole, the chief contributions of the sculptor seem to have been at this time in the field of ornament; the plastic masterpieces of the age must be sought in the vigorous, graceful, skilfully executed decorations of plaster, wood, and bronze, which embellished the best interiors of the period.

This was also the great age of furniture, and in this field the products of the decorators, Verberckt and the elder Rousseau, were rivaled by those of the bronze workers, Cressent and the Caffieri, and the cabinet-maker, Oeben. Comfort and grace of outline were the desiderata. The accenting of the design with gilt-bronze ornament, developed by the elder Boulle, was carried to an extreme profusion and perfection by Charles Cressent and the Caffieri. The wood used in this connection was preferably plain and dark in color to provide an effective background for the metalwork; but as the style advanced, floral marquetry appeared with greater frequency. In the work of J. F. Oeben the amount of ormolu was decreased, and an effect obtained by great purity of line and perfect proportion. In all this rococo furniture, the straight line is used as little as possible; graceful curves and delicate shapes replace the massive forms of the earlier fashion; and the cabinet-maker, no less than the painter and sculptor, strives to be light, playful, and gay.

Although liberty of design sometimes runs to license in the works of Meissonier and Oppenord, these extremes seem never to have been taken very seriously by the French craftsmen. In Italy and Germany, however, the style was really guilty of the absurdities vituperated by its critics, and we find

designs by Frenchmen carried out abroad which would never have been tolerated at home.

Metalwork, ceramics, and textiles naturally followed the new tendencies. Side by side with the superb work of the *bronziers*, the smiths produced iron grilles and stair ramps of unsurpassed quality. The work of Jean Lamour in the Place Stanislas at Nancy shows how well the flowing lines of rococo design lend themselves to the smith's hammer. The chief reminders of this period in many of the older streets of Paris and provincial towns are the eighteenth-century window balconies which often relieve an otherwise dull façade with a charming play of line.

The fine potteries of Rouen and Moustiers continued to be decorated in the style of Berain during the first years of the century, but later show the invasion of new ideas in the use of polychrome Oriental motives and rocaille forms *à la corne* (figs. 135, 132). The development of porcelain manufacture about the middle of the century led to the establishment, among others, of the royal factory at Sèvres. The delicate material lent itself admirably to rococo forms, which in general recall the work of the contemporary silversmiths. Unfortunately, most of the fine plate of this period has been destroyed, but surviving examples, notably those by Thomas Germain, show the same superb qualities evident in all the best metalwork of the period. In spite of maladministration, the looms of the Gobelins continued to work under the impetus of the previous century. Fine series of tapestries were woven from the cartoons of Coypel, Audran, and Oudry, but the productions which brought the greatest fame to the manufactory

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were the exquisite, rainbow-tinted tapestries after Boucher. At the same time that these gay and luxurious hangings were being woven at the Gobelins for royalty and its favorites, the manufactory at Beauvais was making similar pieces for a more general market, and also the small tapestry panels for the upholstering of chairs and sofas which contribute much to the charm of furniture in the period of Louis XV. The heavy, large-patterned brocades of the previous epoch were now transformed; the floral motives become more naturalistic, the scale diminishes, the color lightens, and the units of the design usually follow a zigzag arrangement.

By the middle of the century the rococo style had reached its zenith. A change in fashion soon followed; and fifteen years before the death of Louis XV (in 1774) and the accession of Louis XVI, the style which bears the latter's name was already taking definite form. The Louis XVI style will be discussed in Part VII.

The history of the arts outside of France in the first half of the eighteenth century shows French influence paramount. Hardly a dissenting voice opposed the dictates of Paris; and according to their understanding, and as rapidly as possible, artists and craftsmen everywhere adopted the manner and taste of the French masters. Russia turned to France for her art and social culture. Prussia, under Frederick the Great, frankly adopted French ideas and employed her artists. Every European monarch modeled his court and its surroundings after that of Louis XV, and even the art of republican Holland was hardly more than a provincial edition of that of its more sophisticated neighbor. It must be

noted, however, that in spite of the universality of the Parisian mode, national tastes and temperaments were not completely submerged in French fashions. The Italian rococo, although less refined than the French, has a masculine quality in its exuberance which is both a national expression and a heritage from the Late Renaissance. The center of the gayest society in Europe, outside of Paris, was Venice. The paintings of Guardi and Canaletto give us a vivid picture of the Queen of the Adriatic in her sunset glory; and Tiepolo in the magic of his brush reveals himself the greatest decorator of his time. In north and central Europe, Teutonic taste is manifest in a greater ponderousness and love of detail for its own sake than are found in the best French work.

In England, although French influence was strong throughout the eighteenth century, a distinctly national school arose from the mingling of native and foreign influences in the later part of the previous century. From the seventeenth-century classicism of Inigo Jones and Wren, inspired by French and Italian models, developed the British Palladian school of architecture, led by Vanbrugh and Kent, which was strong enough and native enough in character to prevent the rococo as an architectural style from gaining more than a temporary foothold in England. English painting, distinguished in the eighteenth century by the names of Hogarth, Reynolds, and Gainsborough, attained a thoroughly national character by the middle of the century. In the decorative arts, it may be observed that the English styles of the late seventeenth century were formed largely by a mixture of French and Dutch elements. With the accession of the Hanoverian

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Georges there comes in a more ponderous taste which accorded well with the Italian baroque forms imported by the architect, William Kent. By the middle of the century, although frowned upon by the architects, the style of Louis XV had captured the British craftsmen, and, as represented in the work of Chippendale, held sway until the advent of the brothers Adam.

CHAPTER II

GALLERY F IO

LATE XVII AND EARLY XVIII CENTURY

This gallery is devoted to French furniture and woodwork, mainly of the early eighteenth century in the so-called Regency style. To our left, as we enter, is a mirror-frame, typical of this period, which recalls very strongly the designs of Oppenord for the woodwork of the Palais Royal, although it actually came from the Hôtel de Boulogne in the Place Vendôme. The wood still retains most of its original gilding and painting, showing a treatment which became popular about this time. Slightly later in date, the marble mantel belongs to the second quarter of the century, and introduces in its design the element of asymmetry which is so important a characteristic of the Louis XV style. The panel to the left is somewhat earlier than the mantel, and illustrates a type of decoration popular at the end of the seventeenth century; it was originally gilded and painted. The two inter-panels on the other side of the mantel are characteristic examples of the Regency style.

Of the furniture shown on this wall, the caned walnut arm-chair with its tentative curves is in the style of the very last years of the seventeenth century. More typical of the seventeenth century is the beautifully ornamented fire-screen of carved wood

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framing the fine panel of contemporary needlepoint in which Chinese figures show the taste, then coming into fashion, for decorative motives adapted from the art of the Far East. The torchère in the form of an Indian girl (fig. 121) dates to about the turn of the century; it was probably painted and gilded, and may have been one of a series representing the four continents. The oak panel over the doorway into Gallery F 9 is an admirable example of early eighteenth-century woodwork.

To the right of the doorway into the main hall are three carved panels, unfortunately in poor condition, which frame paintings of exotic birds. These panels probably formed part of the wainscoting of a small room or *cabinet* made during the very last years of the reign of Louis XIV. The motives of the design both in structure and detail recall the Louis XIV type, but their treatment is more akin to the Regency in feeling. A charming little console-table of carved wood and two gilded wall-brackets belong also to this period; they are perhaps a few years later in date than the panels. A fine leather arm-chair is typical of the last years of the seventeenth century. The adjacent writing-table with its *cartonnier* exemplifies the ormolu-mounted ebony furniture associated with the name of Boulle. The writing-table is a particularly fine piece, very restrained in design, and the mounts are of excellent quality. Nearby may be seen the remains of what was once a fine torchère, or candlestick stand, of elaborate Boulle marquetry, hardly any of the original tortoise-shell and brass inlay now remaining. A few fragments of the shell show it to have been a piece of *contre-Boulle*—that is, a pattern of tortoise-shell on a groundwork of brass.



FIG. 124. VIEW OF ALCOVE
FRENCH, ABOUT 1720-25

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The carved ornament, now painted red, was undoubtedly gilded.

The chief feature in this gallery is the woodwork of an alcove (fig. 124), dating from the beginning of the reign of Louis XV, although the heavy, rather architectural cornice and much of the detail are reminiscent of the preceding style, especially in the strict symmetry of each individual part. In many ways the treatment of this alcove recalls the transitional detail on the organ in the Royal Chapel at Versailles, designed by Robert de Cotte about 1710, but the curvilinear forms of the panel heads and bases would indicate a date of about 1720-1725. The decoration of the corner panels with trophies representing the occupations of the four seasons is typical of eighteenth-century iconography. The handsome effect of gilded ornament upon a light, neutral background is admirably illustrated by the woodwork of this alcove. The large frame on the wall opposite the opening is now filled with a mirror but was originally intended for a tapestry or some other fabric. The arm-chairs in the alcove are typical of the period; the one on the left is particularly interesting as showing the more comfortable upholstered forms which were developed as life became more luxurious. The console-table, now painted but probably originally gilded, is an exceedingly fine example; the winged cartouche at the juncture of frame and leg and the banded reed moulding are characteristic of the period. On this table a Chinese blue and white K'ang-hsi vase with its stand of gilded woodwork represents the use of Oriental ornaments common in French rooms of the time.

The chairs, upholstered in a modern fabric, which

stand against the window wall, form part of a set of which the two arm-chairs are shown in Gallery F 13 on the second floor. Rather stiff in form, these chairs are transitional in style between Louis XIV and Louis XV. The gilded console-table is more in the style of the former, and dates about the year 1700, some years earlier than the two small caned chairs on either side.

At the foot of the stairs leading to the second floor is a seventeenth-century portrait bust in white marble. Judging from the robes of office, the worthy gentleman was one of the official nobility, a *président au parlement*, probably a member of the Gueidan family of Aix-en-Provence. The pedestal, composed of four varieties of marble, is of the same period as the sculpture (fig. 117).

CHAPTER III

STAIRCASE AND GALLERY F II THE COLLECTION OF ORMOLU

Nine cases on the stair landings and five cases in Gallery F II (at the top of the stairs) contain an exceptionally representative collection of furniture mounts and ornamental motives in ormolu. The use of gilded bronze in the decoration of furniture probably began in Italy in the sixteenth century, but it was not until the second half of the seventeenth century in France that the fashion became really general. The gilding was done by the mercury process. After the object to be gilded had been cast and chiseled, an amalgam of gold and mercury was applied to the surface of the bronze. The piece was then heated and the mercury driven off in vapor, leaving behind a deposit of gold closely united to the base metal. The result was sufficiently permanent and certainly beautiful in quality, but the mercury vapor freed in the process was so dangerous and, in the majority of cases, so fatal to the workmen that one wonders whether the result was worth the cost. These beautiful pieces of metalwork were literally paid for by the lives of those who were instrumental in creating them.

The quality of the ormolu depended primarily, of course, upon the skilled artist who made the model from which the bronze piece was cast. From the time of the first Caffieri to Boizot at the end of the eighteenth century, the best sculptors of the day did not disdain to model for this rather humble purpose. A large amount of chiseling and reworking of the surface was usually necessary before the gold was applied, and even after this the surface had to be worked and burnished before it was complete. In the finest bronze work, the services of the *ciseleur-doreur*, or chaser and gilder, were almost as important as those of the modeler. Especially was this true at the end of the eighteenth century when such masters as Gouthière and Thomire in the minuteness of this exquisite work rivaled the goldsmith's art.

In Case A are several masks of the type popular at the end of the reign of Louis XIV. Similar motives have been noted in discussing the woodwork of the period. The central piece is a particularly fine example, which probably came from the cresting of a Boulle armoire. The scrolls shown in the corners at the back of the case may well have been made in the workshop of Boulle, as they are typical of his furniture ornament. On the bottom of the case are shown two wooden stirrups with elaborate ormolu mounts of the early eighteenth century. A single stirrup, entirely of ormolu, is of about the same date.

The exhibits in the second case (B), as we ascend the stairs, are rather later in style than those we have just seen. One of the most interesting is a beautifully decorated lock of the Louis XIV period. On the back of the case is a set of four figures representing the seasons, a favorite subject with the

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French decorators of the eighteenth century. The two spigots shown on the bottom of the case offer a splendid illustration of the dragon-head motive which enjoyed a great popularity in the early eighteenth century. The smiling mask in the center of the case is another piece of fine quality dating from the first quarter of the eighteenth century.

The objects in Case C are mainly of the mid-eighteenth century, and show the preference which prevailed at this time for a smaller scale in ornament and for less massive forms. The human figure is represented with greater freedom, and amorini play a more prominent part in the decorative scheme. The increased refinement of scale was accompanied by greater delicacy in the chiseling. In the center of the upper shelf is a miniature head of Louis XV in the style of Jacques Caffieri. The group of Apollo and a nymph probably ornamented one of the elaborate clocks of the period, which relied extensively upon ormolu for their decoration. The popularity of allegorical subjects is again exemplified in a set of four amorini, representing Music, Astronomy, Medicine, and the Arts.

In the table-case (D) along the stair rail are shown two typical Louis XV locks and several graceful mounts for table legs. The cartouche with laurel decoration, bearing the cipher M A, is of somewhat later date—probably the third quarter of the century.

The central feature in Case E is a remarkably fine bust of a smiling young woman, which recalls the charming bronzes with which Cressent ornamented his magnificent tables and commodes (fig. 125). In the same case are two interesting *bénitiers* of early eighteenth-century workmanship.

Hanging on the wall between Cases F and G are two panels mounted with large pieces of early eighteenth-century ormolu. On one panel is an ornamental crown which probably served to hold up the drapery of a bed. On the second panel is a set of four large mounts for furniture with masks and ornament emblematic of the four seasons; these are splendid examples, both in modeling and chasing, of the large-scale, vigorous workmanship of the early eighteenth century.

Ormolu of the Louis XVI period, distinguished by the symmetry and classic restraint of the detail, is exhibited in the remaining cases, beginning with Case F. Furniture mounts now lost the semi-structural significance as reinforcements which, on the whole, had characterized these ornaments throughout the earlier part of the century; in compensation, however, there is an exquisite and jewel-like fineness of workmanship.

Case G contains a number of furniture *appliques*, decorated with the motive of a human head surrounded by rays of light, a symbol of Louis XIV as the Sun King, which was revived at this period. A vase handle in the form of a rope of laurel from which hangs a child represented in half-figure is a vigorous piece of modeling and design, worthy of a master hand. The statuette of a bathing girl



FIG. 125. ORMOLU
FRENCH, XVIII CENTURY

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in the style of Falconet and the dancing figure next to it served to ornament clocks. The torso of a girl terminating in an acanthus scroll is very similar to part of the mounting of a vase now in the Louvre, attributed to Thomire.

Cases H and I on the next landing continue the exhibition of Louis XVI ormolu. Particularly notable in Case H are two fine terminal figures of children. Next to these are two interesting ferrule designs. The candlestick base in the center of the case and the little ewer above it both presage the coming of Empire design in their close imitation of classical forms. In Case I are shown some fine examples of acanthus-leaf ornament. Note particularly the beautiful boss of leafage below the clock statuette after Falconet.

The collection is continued in Gallery F 11 at the head of the stairs. The shallow case (J) on the left is filled with mounts of various kinds, mostly of the period of Louis XVI. Above the case is a wood-carving representing Astronomy, which was evidently intended for the crown or *fronton* of a book-case; a companion piece with Geography for its subject is exhibited above Case N. Over the wood-carving of Astronomy are two paintings on canvas of classical ruins by Hubert Robert. Charles Eisen was the painter of the two oval paintings (fig. 126) on canvas of putti supporting medallions against a blue ground, which hang above Geography.

Some exquisite examples of ormolu are shown in the small case (K) to the left of the doorway opposite the stairs. Of particular interest is a double medallion with portraits of Louis XVI and Marie Antoinette. Balancing this are two unidentified portrait

medallions of the same period. Below is a fine plaque representing the toilet of Venus, the end ornaments of which recall the style of Salembier. Flanking the center piece are two fragments of acanthus scroll ornament with amorini, probably made by Gouthière himself. The opposite case (L) continues the series, but no piece of outstanding interest requires comment.

Some of the furniture mounts in Case M are exceedingly fine in quality. In the center of the case may be noted a plaque in low relief of a group of infants representing Astronomy. A similar plaque is found on a piece of furniture by Riesener, now in the Louvre. Among the exhibits

are excellent examples of the extraordinarily fine and delicate workmanship in which the craftsmen of this period excelled; in this respect two little flower sprays on a dark blue background should be particularly noted.

The remainder of the collection is displayed in Case N. In the first of the three sections into which this case is divided, the ormolu is of the Louis XVI period, but the octagonal plaque with the figure of a priestess and the plaque pierced with arabesque designs foreshadow the coming of the Empire style.



FIG. 126. PAINTING
BY CHARLES EISEN

THE PIERPONT MORGAN WING

Notable among the pieces in this section is a small panel in low relief showing children writing. The subject, no doubt, is intended to represent Literature. On either side are two very fine *rinceaux*, showing many of the characteristics of the workshop of Gouthière. The two remaining sections of Case N are devoted to ormolu in the Empire style. As the furniture of this period relied largely for its effect upon the contrast between gilt-bronze mounts with rigid, sharply defined outlines and the dark mahogany upon which they were applied, the silhouette was accordingly of greater importance than the inner modeling in the ormolu.

Although the expert craftsmanship of the Louis XVI period was continued by a few artists such as Thomire, the ormolu of the Napoleonic régime and later shows both in technique and design a gradual degeneration from earlier standards. Thoroughly typical of the Empire style is the *applique* representing Venus in her swan-drawn chariot. Nearby is a key in the Louis XVI style, but bearing the cipher of the Emperor Napoleon. Other bronzes illustrate typical Empire motives, such as the conventionalized Greek forms of acanthus and anthemion, and the swan and griffin. The importance of the silhouette in Empire design is shown particularly well in a large *applique* depicting Fame in a chariot. To realize the loss of delicacy which took place with this changed point of view, compare the wreath ornament exhibited in this section of Case N with similar motives in the Louis XVI style which may be seen, for example, in Case M.

A portrait by Baca-Flor of the late J. Pierpont Morgan is placed above a sixteenth-century Italian

STAIRCASE AND GALLERY F II

mantelpiece of Verona marble. Against the railing of the stair-well are two fine side-tables veneered with an elaborate marquetry of exotic woods; they were probably made in France in the late eighteenth century after English models. Standing on a pedestal in the Louis XVI style between the tables is a beautifully proportioned standing lamp of gilt-bronze. This admirable example of Empire ormolu is surmounted by a handle in the form of the imperial eagle surrounded by a wreath of laurel.

CHAPTER IV

GALLERY F 12

The exhibition of French furniture and woodwork of the early eighteenth century is continued in this gallery (fig. 127). On the wall to the right as we enter are shown three fragmentary panels of typical Regency design. As each panel is ornamented with a trophy of musical instruments, this woodwork was probably intended for a music room or salon. Above is an over-door panel which will give some idea of the appearance of this *boiserie* when, in its original condition, the effect of the carving was enhanced by painting and gilding. Two small carved panels, decorated with the rayed star and the cipher A M (Ave Maria), are a few years later in date, and probably formed part of some piece of sacristy furniture. The gilded console-table is earlier in date than the paneling; its rather light proportions and the use of the dragon motive in the carving place it in the first years of the eighteenth century. The arm-chairs flanking the console-table are also of the early eighteenth century. One of these chairs, covered with a tapestry in the manner of Oudry, is particularly beautiful in line; it may also be noted that traces still remain of the original polychrome decoration of the woodwork.



FIG. 127. VIEW OF GALLERY F 12

THE PIERPONT MORGAN WING

On the wall opposite the windows are four doors, perhaps from a library, which are separated by narrow panels of somewhat later date carved with trophies of Music and Drama. The present assemblage dates from the nineteenth century when the upper panels of the doors were filled with imitation book-backs which presumably replaced earlier bindings of the same kind. These doors are masterpieces of the wood-carver's craft in the early years of the eighteenth century. The carving is so sharp and delicate that it is hard to believe they were ever painted, and certainly no trace of paint now exists. The two bronze busts standing on pedestals are eighteenth-century copies from the antique.

Above this woodwork is shown a fine over-door panel with a decorative motive inspired by La Fontaine's fable of the fox and the grapes. Judging from the lightness and gaiety of handling, this carving may be assigned to the first years of the reign of Louis XV.

On the next wall are three fragmentary panels which appear from the ecclesiastical character of their ornament to have formed part of the interior woodwork of a church. The source of these panels is not known, but in general character they bear a close relation to the work carried out under Robert de Cotte in the choir of Notre Dame, Paris, and were probably made about the same time, that is, the beginning of the eighteenth century. Between these panels are two wall-brackets of gilded and painted wood, dating from the first quarter of the eighteenth century, and two portrait medallions of bewigged, seventeenth-century worthies. The roundel above was probably the central motive of a late seventeenth-

century wall-panel. Of the same date is the gilded console-table, which shows strong kinship with the decoration in the king's bed-chamber at Versailles, completed in 1701. The arm-chairs upholstered in modern velours are some years later in date; they are excellent specimens of the woodwork of the period.

Shown against the window wall is a panel from a screen of early eighteenth-century Savonnerie tapestry in the style of Oudry.

CHAPTER V

GALLERY F 13

A series of painted and gilded pilasters and door panels in this gallery (fig. 128) offers an example of the finest craftsmanship of the carver and gilder in the first quarter of the eighteenth century. These pieces, unfortunately in poor condition, come from the Château of Saint-Cloud, and were undoubtedly part of the decorations undertaken there at the command of the regent. If compared with the great doors in Gallery F 9, it will be observed that a change has come about not only in scale but also in the system of paneling. The vertical lines are emphasized and there is a tendency to concentration of ornament at the two ends of the panel and around a central device. The actual motives of the ornament have changed but little, but in their handling an increased feeling for flowing line is manifest. In the clear organization of their design, these panels show an advance over the Regency woodwork in the preceding gallery. Similar in style to the Saint-Cloud *boiserie* are two panels on the north wall, which were also originally painted and gilded. The gilded console-table on the same wall and the two fragments of wood-carving in high relief, possibly models for ormolu, shown above, are works of the early eighteenth century.

FIG. 128. VIEW OF GALLERY F 13



THE PIERPONT MORGAN WING

Between the panels is a sketch for a ceiling painting representing Saint James of Compostella leading the army of Spain against the Moors; the painted over-door above, representing Winter, is attributed to Jacques La Joue.

Above the pilasters and door panels from Saint-Cloud on the west wall is a fine Regency over-door, the mate to which we have already seen downstairs.

The small paintings on this wall include a flower piece in the manner of J. B. Monnoyer; a sketch for the decoration of a dome by Antoine Barthélemy; a sketch for a ceiling decoration representing the Triumph of Leda, in the mid-eighteenth-century manner; and a little sketch, attributed to Oudry, of a parrot and grapes.

Two arm-chairs illustrate rococo decoration at its height. One (on the right) is a particularly striking example of the skilful asymmetric design in which the second quarter of the eighteenth century took so much delight. The other chair has retained its original gilding, which emphasizes the rather heavy and over-loaded ornament typical of one phase of the extreme rococo.

Although most of the existing mantels of the eighteenth century are of marble, a large number were probably of wood, and have perished in the course of time. One of these wooden mantels, made during the first quarter of the eighteenth century, is shown in this gallery; it was probably painted, possibly to imitate marble, although nothing now remains of the original color. The involved scrolls forming the central motive of the carving offer an early example of asymmetric design. The mirror-frame above, with its painted over-panel of a pastoral scene in the

GALLERY F 13

manner popularized by Watteau and his school, is rather later in date, as are the infant caryatids in bronze on either side of the mantel. The latter are remarkably fine in quality, and were probably part of the gilded bronze decorations of a marble mantelpiece. The paintings on this wall are studies for ceiling decorations; one by C. J. Natoire represents Wisdom Defeating Ignorance; and the other, in the manner of Le Moine, Hercules and Omphale. The frame of the latter is a beautiful example of mid-eighteenth-century work.

The most important object in this gallery is a door of carved and painted wood, the principal panel of which is decorated with a hunting scene painted not improbably by Christophe Huet (fig. 123). This is an admirable example of polychrome decoration in the second quarter of the eighteenth century. Attention may also be called to another door panel, of about the same time, with a painted decoration in the manner of Oudry. Shown on the window jambs are two interesting pieces of eighteenth-century wood-carving, probably made as models for metal ornament.

CHAPTER VI

GALLERY F 14

A LOUIS XV BOISERIE

In this gallery is shown practically the complete woodwork¹ of a room taken from an old house, in the quarter of the Marais at Paris, which is said to have been once the property of Madame de Pompadour, although it is rather improbable that the great favorite occupied it herself (fig. 129). The paneling, however, dates from the time of her ascendancy, about 1740; and in its treatment recalls the work of Charles Étienne Briseux, one of the principal architectural designers and theorists of his day.

The room was intended for a bed-chamber, one side being occupied by the alcove in which it was customary to place the bed. Exigencies of exhibition, however, have necessitated a change in arrangement, so that the room has now more the appearance of a salon. This transformation does not, however, contradict the spirit of the design, since the bedroom at this period was often treated as elaborately as a reception room and quite frequently used as such. The placing of mirrors over the mantel and on the opposite wall above a console-table, as seen here, was the usual arrangement in such rooms, the double

¹Presented to the Museum in 1920 by J. P. Morgan.



FIG. 129. VIEW OF GALLERY F 14
WOODWORK OF A FRENCH ROOM, ABOUT 1740

THE PIERPONT MORGAN WING

reflection thus increasing the apparent size of the apartment. In its original condition the woodwork was painted and gilded, and it is not unlikely that some sort of polychrome decoration also was used. But successive coats of paint obscured in time the fineness of the carving, and it was necessary to remove the paint when the paneling was acquired to bring out the quality of the woodwork. Furniture and other accessories have been arranged in this room to give some idea of the appearance of a Louis XV salon.

An arrangement of this sort demonstrates the essential harmony which existed between the rather flamboyant lines of the Louis XV furniture and its surroundings. They were made to be seen together and neither appears to advantage without the other. Neglect of this principle and failure to provide a proper setting have led to an almost total misunderstanding of this style outside of France.

The design of the woodwork shows clearly the essential characteristics of Louis XV paneling—the emphasis on vertical rather than on horizontal lines, the concentration of the ornament at the ends and middle of the panel, and the asymmetrical design of the decorative motives (well seen in the door-heads and the over-mirror panels). The chandelier is probably of Italian workmanship, but of a type commonly used in French interiors. Particularly worthy of notice are the beautiful chairs and the exquisitely carved table exhibited in this room.

On either side of the alcove entrance are two gilded sconces of carved wood (fig. 122); the elaborate rococo design recalls the style of Meissonier. Between the windows is a decorative painting in the

GALLERY F 14

style of Pillement's *chinoiserie*s. Below is a gilded console-table of the early eighteenth century, on each side of which is a caned chair of the same period.

CHAPTER VII

GALLERY F 15

FRENCH ART—MID-XVIII CENTURY

The objects in this gallery date for the most part from the mid-eighteenth century. In the center of the wall to our right, as we enter from Gallery F 14, is an elaborately carved panel, still retaining traces of color decoration, which probably came from some royal palace, to judge from the *fleur-de-lis* in the decoration at its base. The trophy, which ornaments the center of the panel, is composed of various mathematical and scientific instruments and was probably intended to represent the sciences. The panel is near in style to the work of Nicolas Pineau. Two other panels on this wall with trophies composed of emblems of the hunt probably formed part of the decoration of a country house or lodge in which such designs would be particularly appropriate. To the right of the central panel is a painting of a pastoral scene in the manner of Boucher, below which is a small console, gilded in two tones, which recalls the Meissonier-Pineau school of the second quarter of the century. The balancing console, now painted a reddish brown tint, but originally gilded, may be a few years earlier, as it is a little more restrained in

style. Above this is a sketch for a ceiling by François Le Moine, who painted the famous ceiling of the Salon of Hercules at Versailles. A typical rococo use of the palm-leaf motive is shown in the gilded frames above.

In the center of the adjoining wall is a fine *armoire* dating from the middle of the century, though some of the detail, which is exceedingly delicate, seems to be a little earlier in type. The *armoire* appears to have been in general a provincial piece of furniture, its place in more sophisticated establishments being taken by a small room or *garde-robe* lined with cupboards. This piece, however, is worthy of the most urbane and refined surroundings. On either side of it are two doors from a bookcase, delicately carved with the palm-leaf motive. Above the *armoire* is an alcove-head, somewhat restored, dating from the second quarter of the century.

The central panel on the south wall is part of a door. As this panel was found in the town of Versailles, it may well have come from some *boiserie* originally in the palace. In delicacy of design and execution it resembles the carvings at Versailles attributed to Jacques Verberckt. The two vigorously carved panels decorated with the attributes of Love and Music on the same wall came from a house in the same quarter of Paris as the paneled room in the preceding gallery; in style these panels, originally painted and gilded, are characteristic of the first ten years of the reign of Louis XV. The finely carved alcove-head, shown above, is a few years later than these in style. A canvas in grisaille of children at play, shown below, is signed by Jakob De Wit and was painted about the middle of the century. Of

THE PIERPONT MORGAN WING

about the same date are the charming little wood-carvings of cherub heads, probably fragments of a frame; others are shown in the next gallery. Two small, caned side-chairs, with delicately carved floral motives, are typical of the mid-eighteenth century, when the informality of society demanded light and mobile forms as well as graceful lines. Above the chairs are sketches for mural decorations attributed to Tiepolo and Boucher.

On the window wall are shown two panels, one of which belongs to the set mentioned on page 300. The other is an inter-panel from a Louis XV *boiserie*, in which painted and carved ornament are combined. The gilded dolphins were probably terminal ornaments of a staircase balustrade.

CHAPTER VIII

GALLERY F 16

FRENCH ART—MID-XVIII CENTURY

The material in this gallery is mainly of the period of Louis XV. The central exhibit on the wall to the right as we enter is a fragment of a fine early eighteenth-century panel, the presence of the fleur-de-lis in the lower part of the panel indicating a royal provenance. The exquisitely carved detail is reminiscent in many ways of forms popular in the last years of the reign of Louis XIV, but the organization of the design and a certain lightness of type indicate an origin not earlier than the Regency. To the right of this panel is an eighteenth-century Venetian copy of a lost painting by Tiepolo, representing a Vision of the Trinity. Below this is a gilded terracotta wall-bracket, which may be dated about 1725. On the other side of the central panel are two sketches for ceiling compositions by De Wit; the upper one is dated 1742, and the lower, 1743. Both paintings illustrate episodes in a series portraying the triumph of time over the labors of man. Below is a limewood wall-bracket of the early eighteenth century. Crowning the whole group is an alcove-head, now stripped of its original painting and gilding,

which may be assigned from the style of the shell motive to the middle of the century. On a low platform is a covered brazier (fig. 130) elaborately carved in wood and painted to resemble bronze. It is probably a model designed for execution in metal. Judging by the decoration, the piece was made some time in the second quarter of the eighteenth century. On either side of this are two heavily carved cabriole legs, which, with the two shown on the window wall, are the only surviving portions of what must have been a fine table of the first half of the century. The caned desk-chair of beechwood still retains some of its original color, and shows in its carved decoration the asymmetric motives typical of the middle of the century. The dainty *bergère*, with its upholstery of figured velvet and its painted woodwork, is an excellent example of boudoir furniture of this period; note the breadth of the seat made necessary by the voluminous skirts then worn.

Occupying the center of the wall opposite the windows is a huge door panel of a distinctly different character from most of the woodwork we have been considering. The severity of the enframing moulding contrasts strangely with the rather exaggerated and none too graceful curves of the rococo decoration. While the design has vigor and invention, it lacks refinement. The peculiarities of the style, the use of walnut rather than oak, and the nautical significance of the central trophy would seem to indicate an origin in some coastal province, probably on the Mediterranean. The over-door frame above recalls the style of Meissonier in its elaborate *rocaille* design, and, like the two oval frames on either side, dates from the second quarter of the century. Of

about the same time are the single and the double bookcase doors on this wall.

Standing in one corner of the gallery is a simple but pleasing *bergère-en-confessionnal*, or wing-chair, with its original upholstery, which dates from the first half of the century; the frame is of walnut and was probably not painted. Adjacent is a curious and rather crudely worked console-table of wood, gilded in two tones, which shows the transition between the Louis XV rococo and the classical influences of the last years of his reign. Above the console is a study by J. R. de Troy for a painting representing the Triumph of Mordecai, exhibited in the Salon of 1740, and now in the Louvre. This was one of a series of seven paintings illustrating the history of Esther, from which a series of tapestries were woven. Between this and a fine over-door panel in the style of J. B. Monnoyer is an attractive little carved wood panel of the middle of the eighteenth century, the delightful design of which must have been enhanced by its original color decoration. On this wall also are two more of the bookcase doors similar to those exhibited in Gallery F 15. A gilded arm-chair, upholstered in Genoese velvet of the early eighteenth century, is in the Delafosse style,¹ typical of the third quarter of the century. This chair shows with somewhat more grace and suavity than the console-table the transition be-



FIG. 130. BRAZIER
LOUIS XV STYLE

¹ So called from its most prominent exponent.

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tween the rococo and the new classicism observable here in the axial symmetry of the design and in the use of the Greek key motive.

Beneath the window is part of the framework of a *duchesse* or day bed. The panels on each side of the window are possibly from the Château of Ramboillet.

CHAPTER IX

GALLERY F 17

FRENCH ART—XVIII CENTURY FAIENCE

The Le Breton Collection of French faience,¹ acquired by Mr. Morgan in 1910, is the principal feature of Gallery F 17. This collection, one of the most notable of its kind, includes fine specimens of the Rouen, Moustiers, Marseilles, Sceaux, and Strasbourg potteries. The majority of the pieces, however, come from the Rouen kilns and may be divided into two main groups.

One group is characterized by designs of symmetrically placed lambrequins and arabesques, a style known as *à lambrequin* or *rayonnant*, in which the lines of the pattern are painted in blue on a white ground or are reserved in white against a field of blue (fig. 134). Occasionally sienna orange or a deep, opaque red is added. The motives composing these patterns were taken largely from the work of such designers as Berain, and from ornament found in lace, embroideries, marquetry, and printed books of the seventeenth century. In faience, the style maintained its popularity during the first half of the eighteenth century.

¹A portion of the collection is shown in Gallery F 25 in the windows of the eighteenth-century shop-front, and various early pieces are exhibited in two cases in the main hall.

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Rouen pottery of the second group is distinguished by a wider range of color (green and yellow being added) and by the use of new decorative motives. Devices borrowed from Oriental art were followed by the scroll and shell motives of the rococo style (fig. 137). Patterns of the latter type, known from the frequent occurrence of the horn of plenty as the style *à la corne* (fig. 132), seem to have been especially popular throughout the second quarter of the eighteenth century and even earlier.

The Rouen potters, or perhaps one should say their clients, were conservative in taste, and patterns popular in the early eighteenth century continued to enjoy favor well into the reign of Louis XVI.

Next in importance to Rouen as a pottery center

was Moustiers; its best productions were characterized by delicate, open-spaced designs inspired by Berain and Toro (fig. 133). The delicate flower-spray and genre designs, typical of the Louis XVI period, are best exemplified in the productions of Sceaux, Strasbourg, and Marseilles.

In general, the *faiencier* was not particularly sensitive to fluctuations of fashion, as his products were intended mainly, at least in the second half of the eighteenth century, for a *bourgeoisie* which concerned itself little with such matters. This was especially true after the introduction and development of porcelain, when the aristocracy followed the example of



FIG. 131. ROUEN PLATE
WITH ARMS OF
LOUIS POTERAT

Madame de Pompadour and Marie Antoinette in patronizing the royal factory at Sèvres. Before this, however, Rouen ware was used by all classes of society. In 1688 and again in 1709, when silver plate was put under an interdict, its place was taken largely by the handiwork of the Rouen potters. The frequent occurrence of the arms of noble families on many pieces in this collection, remnants probably of complete services, shows its general use by persons of consideration. Even in 1752, when the rivalry of porcelain must have begun to tell, a contemporary writer notes that there were three large factories at Rouen, in the Saint-Sever quarter, producing enough for the entire realm. As late as 1786 the factories still employed some 2,000 workers, although the commercial treaty of that year with England proved a fatal blow to the French industry.

The pieces in Case A and on the wall to the right as we enter are mostly of the *rayonnant* type of Rouen ware. A large oblong plaque, hanging on the wall to the left, is decorated with a painting of Christ appearing to the Apostles; as in this instance, paintings (or rather, engravings after paintings) were sometimes copied on French faience, following Italian precedent. On the wall to the right of the case is a fine platter in the *rayonnant* style, with the armorial bearings of Baron Thirel de



FIG. 132. ROUEN PLATE
ABOUT 1750
DECORATION "À LA CORNE"

Bois-Normand. In the center of the middle shelf of Case A is a plate with the arms of the Marquis de Tournai, from the factory of Jacques Hustin of Bordeaux (an offshoot of Moustiers); the pinkish color of the white enamel is distinctive. On the lower shelf is a quaint example of Moustiers representing two musicians and a dancer; a long inscription celebrates the virtues of wine for those oppressed with the megrims. Near this are two seventeenth-century Rouen plates with blue *camaïeu* decorations in the early Nivernaise style of the Poterats, showing strong Dutch-Oriental influences.

Above Case A is a wood-carving in high relief from an early eighteenth-century over-door. Another fragment from an over-door, a fine bit of Louis XVI



FIG. 133. MOUSTIERS EWER
EARLY XVIII CENTURY

woodwork, is shown above the doorway to Gallery F 16.

In the free-standing case (B) five examples of the extremely rare Rouen porcelain offer an interesting comparison with the faience, for though the patterns employed are similar, the porcelain glaze is much more brilliant. Most of the faience of *rayonnant* design (fig. 131) are in this and the succeeding case, C. The two jardinières in Case B are striking examples of the lambrequin pattern in red and blue. The beautiful ewer (fig. 133) in the center of the top shelf is a Moustiers piece of the second (or Berain)



FIG. 134. PLATEAU
ROUEN, ABOUT 1705-20



FIG. 135. PLATEAU
BY GUILLIBAUD (?)
ROUEN, ABOUT 1710-20

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period, and may be distinguished from the similar Rouen products by the tone of blue and by the more open spacing of the ornament. Next to it is a small covered pitcher of Rouen ware, particularly interesting for the introduction of green and yellow in an early lambrequin design. The exhibits in Case C are all characteristic specimens of the Rouen factories, with the exception of a caster on the upper shelf which must be assigned to Moustiers.

Turning now to the cases on the long wall, the first on the extreme right (D) contains both Rouen and Moustiers pieces. The group in the center of the middle shelf is typical of the latter factory under the direction of Olerys, whose experience in Spain probably accounts for his departures from the usual French forms. The color of the white enamel on the Moustiers ware shows a distinct difference when compared with the Rouen pieces. The central plate on the upper shelf (fig. 135) is a Rouen piece in which the usual motives are combined with imitations of Chinese or Japanese ornament. On the bottom of the case, in front of a beautiful platter of *rayonnant* design (fig. 134), is a plate with the arms of the ducal house of Richelieu; the tone of blue indicates a Moustiers origin. In the case are also several examples of the *rayonnant* pattern carried out in polychrome.

The next case (E) is entirely of Rouen ware, mostly of the second group characterized by Oriental and rococo motives. On the two upper shelves are several pieces decorated with freely drawn floral forms on a cobalt ground. These are Rouen imitations of Nevers ware in the "Persian style" (fig. 91). On the bottom of the case is an interesting ink-stand

of early eighteenth-century date. The polychrome series is continued in the succeeding case (F), where nearly half the material shown was made probably by the potter Guillibaud, whose work is distinguished by a use of Oriental motives, particularly panels of latticework on the borders (fig. 136). The platter on the top shelf decorated with a floral spray formed part of a set offered to Frederick II of Luxemburg on his visit to Rouen, and may thus be dated 1728. The accosted arms are those of Luxemburg and Montmorency.

Above the cases on this wall are shown three decorative canvases intended for over-doors. The central one (fig. 139), with its group of infants *en camâieu*, is attributed to Madame Vallayer-Coster. To the left of the doorway is an eighteenth-century canvas of a spaniel and ducks, probably painted for an over-door.

The two remaining cases of faience stand on either side of a handsome Louis XV marble mantel, on which is a contemporary replica in miniature of an equestrian statue of Louis XIV by François Girardon, the original of which was destroyed during the French Revolution. The great mirror-frame² is a fine piece of eighteenth-century work with its original gilding. The pieces in Case G, to the right of the mantel, are

²The mirror is modern; the frame may originally have been intended for a painting.



FIG. 136. PLATE
BY GUILLIBAUD
ROUEN, ABOUT 1720

THE PIERPONT MORGAN WING

all of Rouen provenance, mostly in the style *à la corne* (fig. 132), except the marbled brown and cream vase in the center. This is from the small pottery of Apt, Vaucluse, and dates probably from the third quarter of the eighteenth century. The white platter with rococo border is an undecorated Rouen piece of a type presumably made to meet the demand



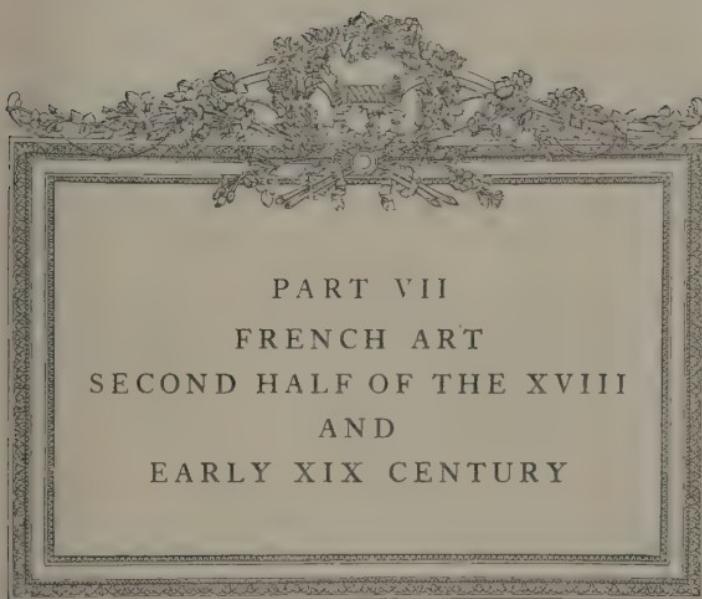
FIG. 137. PLATEAU
BY PIERRE CHAPELLE
ROUEN, ABOUT 1720

for a cheap substitute for the white faience of Lorraine.

The last case (H) contains examples of late eighteenth-century faience which was largely influenced by the decoration of contemporaneous porcelain. The three principal centers of production represented are Marseilles, Sceaux, and Rouen. Typical of the ware produced at Rouen under the direction of Levasseur are a charming little cruet-stand and the plate adjacent to it on the left. The plate, with its rim pierced in the Dresden manner, is from the pottery of the Veuve Perrin at Marseilles. The saucetureen on the upper shelf, probably a Rouen piece, is

of exceptional quality and beauty of design. The potteries of Sceaux are represented by the two end plates on the middle shelf and by the shallow basin on the floor of the case with a painting of Leda and the Swan. A plate, upon which is painted an incident from the Battle of Lodi, is a characteristic example of early nineteenth-century faience.

Nearby, on the window wall, are two Louis XVI over-doors (one representing Henri IV); and a large polychrome Rouen platter (fig. 137) by Pierre Chappelle, about 1720. Below is a fine example of carved and gilded arm-chair in the transitional style of Delafosse. A mantelpiece of Rouen faience of the middle of the century stands beneath the central window and is flanked by two newel posts. One, painted to imitate marble, is in the Louis XV rococo style; the other, in the style of Louis XVI, recalls the manner of Lalonde. Above the latter is a plate of Moustiers ware of the early eighteenth century representing an ostrich hunt, after a design by Tempesta. The balancing piece, representing Venus and Adonis, is a Rouen work painted by Claude Borne, signed and dated 1736. In the center of the gallery are two arm-chairs in the Louis XV style, upholstered with typical mid-eighteenth-century tapestries in the extreme rococo manner of Meissonier.



PART VII
FRENCH ART
SECOND HALF OF THE XVIII
AND
EARLY XIX CENTURY

CHAPTER I

INTRODUCTION

Early in the second half of the eighteenth century the rococo was suddenly abandoned in fashionable circles, and a new style, which derived its principal characteristics from the forms and ornament of classical art, made its appearance. A reaction from the exuberance of the rococo was inevitable. This style had been carried to its ultimate perfection; it was squeezed dry of surprise. But the classical orientation of the new style and its rapid development were due in large measure to the intellectual movement which, after the middle of the century, gathered swift momentum until it swept France into the maelstrom of revolution.

In the first half of the century Montesquieu gave expression in his *Lettres persanes* to the growing dissatisfaction with existing political and social conditions. He was followed after 1750 by a brilliant galaxy of writers who devoted their pens to the cause of reform. In every form of literature *les philosophes*, as these writers were called, attacked the ignorance, stupidity, and superstition which surrounded them. Diderot's Encyclopedia was the rallying ground for these philosophizing *littérateurs*; their great leaders were Voltaire and Rousseau; their war cry, ration-

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alism and humanity; their weapons, truth and knowledge; their program, Take nothing for granted—investigate everything.

In thus taking stock of the sum of human knowledge, the civilization of the ancient world was submitted to a closer examination than ever before. Inspired by the discoveries at Herculaneum and Pompeii (1738–1763) of a classical art seemingly at variance with the traditional canons, the learned Winckelmann attempted to reconstruct and restate the principles of ancient art. The *Recueil d'antiquités* (1752–1767) of the Comte de Caylus depicted the glories of the antique monuments encountered in his travels. During the years 1750–1765 appeared numerous works in both French and English which gave authentic and detailed accounts of the best existing remains of antiquity. The civilization which had produced these great monuments was also the subject of no less fervent an examination, since in the history of the past might be discovered the solution of present problems.

Wearied of an artificiality which had lost its savor, society found a fresh zest in the doctrines of *les philosophes*, and half sincerely, half as a delightfully novel pose, accepted the cult of rationalism and the return to nature. For its new rôle a new setting was requisite. Thus the rococo came to be thrown aside into the discard of outworn fashions, and a new style developed that combined reminiscences of the antique with the ribboned hat, the rustic tools, and the gleanings of well-ordered gardens which to the declining eighteenth century symbolized the happier existence of unsophisticated man.

Mme. de Pompadour was among the first to

adopt the “antique.” She sent her brother—later, as Marquis de Marigny, the artistic dictator of France—to study the remains of classical art in Italy under the guidance of the architect, Soufflot, and of the engraver, Cochin, who, although in his time a designer in the rococo style, was one of the first to inveigh against it in the press. Under such powerful patronage the new ideas gained popularity so rapidly that even by 1760 everything had to be *à la grecque* to be in the mode.

The impulse to this revival of the antique came, then, from the intellectuals and *littérateurs* rather than from the developing taste of the craftsman, as had the preceding style. Since the existing monuments of antiquity were almost entirely architectural, the architects naturally assumed the leadership, and soon retrieved their former position as directors of the public taste. The decorators now followed rather than led, and were in consequence the conservative element. Thus, while the general scheme of a decoration might be thoroughly in the classical



FIG. 138.
LOUIS XVI PANEL
PAINTING ON CANVAS

mode, its detailed treatment would often be reminiscent of the earlier style. But as time went on, the style hardened; the precedent of classical example was observed more strictly; and the way prepared for the pedantic neo-classicism which appeared at the close of the Louis XVI period and dominated the art of the Empire. Side by side with these evidences of classicism the sentimental naturalism preached by Rousseau expressed itself in sprays of flowers and emblems of country life which afforded a certain freedom of treatment to the decorator. In these and the transformed classical arabesques the spirit of the rococo found a last refuge.

Political and social influences play relatively little or no part in these changes of the mid-eighteenth century. France was at peace with her neighbors with the exception of England, whose growing power she attempted to curb by aiding the American colonies in their War of Independence. Nevertheless, despite political rivalry, English taste and fashion exerted some influence upon French art of this period when English political and social institutions were a source of inspiration to the French reformers.

Socially the patronage of art underwent no change, as no element entered the privileged circles which had not played a part in the preceding reign. The interests of the ruling class remained the same, and the new style entered as a superimposed fashion rather than as a radical change necessitated by new conditions. For similar reasons, economic forces had little to do with the new style. The huge expenditures of the court continued in spite of the efforts of Necker to introduce economy and to reorganize the finances of the state. The government

ran further and further into debt, aided by a parasitic nobility which had for the most part exhausted the productivity of its own estates. The total wealth of the country, however, was constantly on the increase, the gain accruing mainly to the merchant classes, whose increasing importance and influence were finally to make possible the revolt of the Third Estate and the end of the monarchy.

In architecture, the reign of Louis XVI (1774–1793) saw the end of one epoch and the beginning of another. On the one hand, the native academic tradition culminated in the work of J. A. Gabriel; on the other, Soufflot's departures in Ste. Geneviève (now the Panthéon), begun in 1754, definitely initiated the era of modern eclecticism. Gabriel has already been mentioned as the architect of the façades on the Place de la Concorde. His formula for all monumental work was practically that established by Perrault in the seventeenth century—that of a two-story order over a rusticated basement. This he used both at Compiègne and in the forecourt at Versailles, but his masterpiece, and one of the gems of French architecture, is the Petit Trianon, given to Mme. du Barry by Louis XV.

In general the changes brought about in the academic style by the classical revival were the abandonment of curved forms, excepting the circle and the ellipse; the restriction of ornament to mouldings, panels, and occasional accents; a great increase in uninterrupted smooth wall surface with a decrease in the amount of projections and reveals; and a general refinement of scale. In ornament, the asymmetric freedom of the rococo gave place to a strict axial balance of motive by motive, and the scroll and

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shell disappeared before carefully controlled floral forms and orthodox mouldings. The three classic orders came, of course, into greater prominence, with a marked tendency to follow the proportions found in existing remains rather than the Vitruvian formulae.

In the work of the innovators, Soufflot, Boulée, and Pierre Rousseau, a much more definite attempt to produce the architecture of ancient Rome is apparent. The Panthéon, with its hexastyle portico and walls of unpierced masonry, shows this clearly, and the same tendency is exemplified in such private buildings as the Hôtel de Salm. In the latter, the windows of the second floor are omitted to obtain a classic one-story effect, deliberately sacrificing utility in order to follow more closely a preconceived notion of the antique. Fortunately, in the majority of private dwellings common sense prevented these extremes, which are more characteristic of the succeeding period. As the style developed, however, porticos with low-pitched pediments, masking colonnades, and flat balustraded roofs appeared with increasing frequency.

Although about 1780 the Louis XVI style had reached its apex in architecture, sculpture was still under the spell of the softened naturalism of Falconet and Pajou, which, only faintly tinged with classicism, continued the tradition of the earlier period. This naturalism was accentuated by Jean Antoine Houdon, one of the greatest sculptors of modern times, who discarded the prettiness of his predecessors while avoiding the hardness of the neo-classicists. Houdon's work has such universality that it perhaps passes the limits of a style; yet, by and large, it is the logical culmination of the tendency

toward greater and greater individualism which ran throughout the eighteenth century. The genre of decorative figurines—so in character with the spirit of the rococo—culminated, in the work of Claude Michel, called Clodion. The marvelous dexterity of this artist, whose terracottas of sporting nymphs and satyrs are among the most prized possessions of connoisseurs, was devoted to purely decorative purposes,



FIG. 139. OVER-DOOR PAINTING
ATTRIBUTED TO MME. VALLAYER-COSTER

and expresses as nothing else the facile and sensuous spirit of the age.

This rococo spirit survives also in the work of the painters trained under the influence of Boucher. Fragonard, to the end of his days in 1806, was only superficially influenced by the classicists, while the school of miniaturists as represented by Baudouin continued to delight the amateur with their charming if licentious sketches. The Rousseau-esque sentimentalists welcomed with acclaim the first work of Greuze, who attempted with the aid of much technical skill to render morality palatable by a sugaring of sensuality which spoils all but his lovely portraits

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of childhood. The feeling for natural beauty in landscape received little encouragement from the new spirit. What little there is shows itself rather in the passing school, for a true observation of natural form, although somewhat theatrical in handling, is evident in Fragonard's work. With his contemporary, Hubert Robert, the decorative point of view is paramount, and the classical ruins are used in a somewhat sentimental way with the object of blending both currents of fashionable taste.

While the fire of rococo art was flickering out in a haze of sentimentality, the younger generation was being initiated into the formal glories of classic sculpture and archaeology under the tutelage of Vien in the Academy at Rome. Since practically no examples of classical painting existed, except of purely decorative character, ancient sculpture had perforce to serve as preceptor; hence, the importance given to form and modeling and the entirely secondary position to which color was relegated. These sculptural qualities, embodied in subjects drawn from ancient history, found their chief exponent in David, whose Oath of the Horatii took Paris by storm in 1784. Austerity and accurate delineation of form were now to dominate French painting for some years to come, although for a while portraiture retained much of the charm of the earlier style.

The true style of Louis XVI is essentially one of transition. In both painting and sculpture, considered apart from decoration, the change from the spirit of the rococo to that of the Empire is on the whole an abrupt one. In architecture the transition covered a longer period, but involved no violent break with tradition. The most truly characteristic

products of the style, and perhaps its most charming, are those of the decorator and of the worker in the minor arts.

The first break with the rococo is marked by a return to the principles of symmetrical balance and, in some degree, to the heavy forms of the seventeenth century. The designs of Charles Delafosse, published in 1768, show this most clearly. His *style grecque* does not entirely abandon the curve, but is characterized by the use of consoles with square volutes, a heavier scale in the mouldings, and a liberal employment of the Greek fret. In interior treatment this preliminary state is well exemplified in some of the designs of Boucher fils; here the lines of the paneling are strictly rectangular, with a well-defined cornice, but an occasional lintel or over-door retains the earlier curved forms. The complete victory of the strictly architectural treatment came very speedily. Full orders on the interior were seldom used, but a strongly marked cornice—often with modillions, a dado treated as a pedestal, and the simple verticals and horizontals of the paneling gave a framework quite incapable of rococo waywardness. The chimney breast was faced with a large mirror in a simple moulded frame, the mantel being either a lintel supported on consoles, or a miniature classic order. The panels were often left plain, but when decorated it was generally with an arabesque or trophy, either carved or painted. Carved ornament as before was generally gilded to contrast with the light background, but in smaller rooms of an informal character the decoration was usually painted in natural colors on the flat surface, and gilding omitted or sparingly used.

All this ornament was of a rather fine scale to

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correspond with that of its architectural setting. A jewel-like working of form, whether in wood, bronze, marble, or paint, is one of the most outstanding characteristics of the style and one of its chief charms. The decoration by the brothers Rousseau at Versailles and Fontainebleau may be taken as typical of the best work of the time. The publications of the designers, Prieur, Lalonde, and Salembier, give a complete résumé of the ornament in fashion, but show little variety other than personal interpretations of the arabesque and *rinceau*. The engravings of Ranson and Pillement, the latter recalling the Louis XV *chinoiseries*, were the source of much of the delightful floral designs found not only in painted wall decorations but also on the textiles and ceramics of the period. Just prior to the Revolution the arabesque tends to become dry and lifeless, but previous to this, although classical in subject, the archaeological element is inconspicuous. Urns, lyres, tripods, and sphinxes mingle with grotesque masks, swags, garlands, and dancing nymphs in a delightful interplay of line and color.

To this architectural background, furniture had of course to conform. The cabriole leg became for a time the bracket scroll, or, in the case of the delicate boudoir furniture then in vogue, was reduced to a very slight curve. The straight, turned leg, however, is general, both on chairs and tables, by about 1770. This leg is commonly fluted, more or less in the manner of a classic column, and supports a horizontal member modeled after a classic lintel or cornice. As in the preceding period, these chairs and console-tables were made of beech or oak, painted or gilded, while cabinets, commodes, desks, and oc-



FIG. 140. VIEW OF BEDROOM
LOUIS XVI WOODWORK FROM THE HÔTEL GAULIN, DIJON

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casional furniture were veneered and decorated with marquetry and ormolu. Materials and methods of decoration were changed but little from the previous style, the modifications being almost entirely in form and scale of treatment. J. H. Riesener, the successor of Oeben, is representative of the group of marvelous craftsmen who made the most beautiful furniture of this period. Beneman, who popularized the use of mahogany in France, Dubois, Saunier, and later, Carlin and Weisweiler are only a few of those whose taste and personality have come down to us embodied in masterpieces of cabinet-work. Each of these had some peculiarity in design or in use of material which made him often the center of a little school of *ébénistes*.

Mention is now in order of the workers in gilded bronze, notably Gouthière, Thomire, and Forestier, on whom the cabinet-makers relied so greatly for the decoration of this sumptuous furniture. Although following probably the designs of architects and sculptors such as Bellanger and Boizot, these craftsmen gave to their work an exquisite, living quality of modeling and surface, a perfection of chiseling and gilding which often permits us to count furniture mounts, clocks, candelabra, sconces, and similar works in ormolu among the greatest achievements of eighteenth-century art. The smiling, graceful nymphs and sparkling foliage of Gouthière hold their place with the finest products of Crescent and Philippe Caffieri. The best work of Gouthière's pupil, Thomire, is very similar, but in its later phases hardens and finally succumbs to the rigidity of the Empire style.

In addition to surface decoration of exotic woods

either in pictorial or geometrical marquetry, relieved with mouldings and *appliques* of ormolu, designers such as Carlin made use of plaques of soft-paste Sèvres, decorated in polychrome, generally with sprays of flowers or a pastoral scene in the style of Boucher. This usage became very popular, although in somewhat doubtful taste since the contrast with the soft, warm tones of the woodwork is a difficult one to manage. It seems to be a sign not only of the continued popularity of the products of the Sèvres factory, but of the lowered standard of taste through an over-eager striving for novelty.

As mentioned in a previous chapter, the mid-century products of the Vincennes-Sèvres kilns were in the rococo taste. This style persisted more or less under the successive artistic direction of Falconet and Boizot until about 1780. By 1760, however, a marked simplification of form begins to appear, and at the same time many of the classic details common to contemporary decoration come into use. This was probably the finest period of Sèvres before the introduction of hard paste in 1768. Fifteen years later, unadulterated classicism and the popularity of the harsher hard paste had caused a conspicuous deterioration in the quality of the product. During this period the factory also produced large quantities of the fine biscuit ware in the form of decorative groups after Falconet and Clodion, which were used as substitutes for original marbles or terracottas.

In 1766 François Thomas Germain, son of the famous silversmith of the early part of the century, announced the production of a series of *vases antiques*. The designers of the period, Delafosse, Cauvet, and Lalonde, all furnished patterns for vases or table

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pieces in which, as in contemporary porcelain, the flowing lines of the mid-century forms were straightened and simplified, although classical motives and mouldings continued to share ornamental honors with earlier scroll and floral forms. The supple line of the rococo, so suited to the material, was abandoned slowly, however, and a free treatment of the acanthus and endive motives is not unusual well toward the end of the period.

The abandonment of the rococo was a distinct blow to the ironworker who could not take refuge in the jewel-like perfection striven for by the workers in the finer metals. The smith's art did not immediately decline, and work like that of Bigonnet on the gates of the Palais de Justice at Paris shows remarkable skill in the use of classic detail and motives. The forms, however, are not sympathetic, and the style is only thoroughly successful in small panels of grill-work when no monumental effect is attempted. The designs of Lalonde and Forty illustrate the adaptation of classic forms to ironwork, but the smiths themselves have left no published designs.

In general, textile designs underwent at this time the same diminution in scale noticeable throughout contemporary decoration. The undulating line characteristic of the mid-century patterns was straightened, and the delicate flower sprays already noted in connection with the porcelains appeared on the brocades held in by vertical stripes of different weave or color, accompanied with knots and garlands of ribbon, pastoral trophies, emblems of love, and all the current decorative motives in miniature. In the atelier of Philippe de la Salle at Lyons were produced fabrics of large-scale design of great vigor

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and individuality which spread the fame of these looms all over Europe. The abolition of the strict guild control of the *maitrise* in 1784 permitted the manufacture of printed cottons, the famous *toiles de Jouy* representing the typical classical designs of the period.

In tapestry design the school of Boucher continued to hold the field until the Revolution. In 1787 the production of a series illustrating the life of Henri IV after cartoons in the classic manner by Vincent was undertaken but not finished. The end of the *ancien régime* came before David and his followers had a chance to find substitutes for the gay deities of Boucher. In the decorative tapestries woven at the Beauvais factory pastoral scenes are supplemented by floral designs after Ranson; as in the case of the Gobelins, the growth of classicism showed itself in little save the severer ornament of the borders.

By 1790, the architecture of Bellanger, the furniture of Weisweiler, and the decorations of Cauvet announce the beginning of the Empire style, although the phases of the Directoire and Consulate had yet to be developed before its culmination in the style of Percier and Fontaine.

As in the earlier years of the century, the rest of Europe followed the leadership of Paris, although in England the new influences came perhaps more



FIG. 141. CARNET DE BAL
MINIATURE BY SICARDI

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directly from Italy and Greece. In Austria and Germany, and even in Italy, the French styles were taken as a model but interpreted in a manner characteristic of national taste.

England in particular developed a distinctly national art. In 1760 the gospel of classicism was vigorously stated by Robert Adam, who became for about a quarter of a century the dictator of English architectural and decorative taste. With the aid of the Italians, Pergolesi and Cipriani, and the painter, Angelica Kauffmann, an enormous amount of work was turned out which changed ornamental fashion at that time more completely than in contemporary France. The designs of the Adam brothers for furniture, executed by the leading cabinet-makers of the day, Chippendale among others, were less individual than their purely decorative compositions, but show clearly the same influences that were developing the French style of Louis XVI. The fine scale of the new ornament fostered the use of paint and composition rather than carving in the solid. The resulting style was elegant and delicately austere, but with a tendency to be rather dry and spindling. When the Adam brothers undertook to decorate a house, every detail from the façade to the pattern of the carpets was designed under their personal direction, thus attaining a completeness of effect hitherto unknown in the decorative arts.

In this connection should be mentioned the furniture designs of Thomas Sheraton who, with Thomas Chippendale and George Hepplewhite, forms the great trilogy of English eighteenth-century cabinet-makers and designers. Sheraton's designs, published in 1792, reveal the influence of the Louis XVI style,

yet a comparison with contemporary French work will show how distinctly national they are. Under Thomas Wedgwood, English ceramics excelled both in technique and quality of design, and his plaques of figure designs in white on blue, black, or yellow ground became famous throughout Europe. A great deal of the credit for this preëminence is due, however, to the exquisite work of the sculptor, Flaxman, who made a large number of Wedgwood's models, and to the timely introduction of classical forms and motives.

In painting, this was the great age of English art. Reynolds lived till 1792; Gainsborough died only a few years earlier, in 1788. Besides these great names, those of Romney, Raeburn, Lawrence, Hoppner, and Crome make this not only the golden age of English portraiture, but the nursery of the great school of landscape which played so important a part in the development of French painting after the Empire. Strict classicism was never so much at home in England as in France, its chief exponent being the little-inspired Benjamin West.

To return to France, we have noted that the complete dominance of classicism was assured before the collapse of the monarchy in 1793. What would have happened in the world of art had the Revolution been avoided it is impossible to say, but the events of 1790–1800 resulted in a definite break with tradition. All that in the least savored of the ancient régime fell into disrepute, and the field was swept clear for whatever might be taken to express the new civil liberty.

During the years of chaos and warfare previous to the Consulate of Napoleon, nothing of a really con-

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structive nature was possible. The skeleton of the Louis XVI style, stripped of all its amenities, was partially rivaled by fads growing out of the military accomplishments of the young republic. From this time we have rooms treated as field tents, liberally sprinkled with emblems of classical warfare; and beds with testers upheld by crossed spears, crowned with the cap of liberty. Baldness and barrenness were regarded as the virtues of Spartan simplicity, with which the lack of variety in classical furniture and the physical hardiness of the "natural man" accorded perfectly.

With the establishment of internal peace and a prosperity resulting from military victory, Napoleon attempted to revivify the arts and industries and to create a style which would redound to his imperial fame, as that nurtured by Colbert had glorified Louis XIV. During the Directoire, the painter, David, had brought to Bonaparte's notice the young architects, Percier and Fontaine, who were past-masters of the deroyalized classicism then in vogue. When the Spartan republicanism of the nineties was transformed into an aggressive imperialism the new Caesar turned to ancient Rome for inspiration; to David and his architectural lieutenants is due a large part of the distinction to which the resulting style sometimes attained. Percier and Fontaine played in this a rôle similar to that of the Adam brothers in England. They furnished designs for everything that pertained to the decorative arts, and generally avoided by their trained taste the pitfalls which entrapped their imitators.

Although David undoubtedly aspired to be a second Lebrun and to that end attained the position of

premier peintre and a patent of authority as general director of the national arts, Bonaparte himself had no small opinion of his own powers of discrimination, and let them be felt accordingly. The glorification of the military heroes of the past implied that of the present. The constant recurrence of the imperial emblems and the establishment of a pomp and luxury at court surpassing that of the old régime were also the outcome of Napoleon's direct care. David was not allowed to work unhampered.

The prime requisite that the arts of the Empire had to fulfil was that of splendor. Had the patronage been that of a cultivated and polished generation, all might have been well, but the vast majority of the imperial entourage were "new men," more at home in the camp than in the salon. Woman, who had played such an important part in the establishment of previous standards of taste, was definitely relegated to a secondary place, and her influence largely limited to the domain of fashion and dress. Due to these and other causes, the resulting magnificence was of the most obvious and broad-handed sort. Strident color and heavy mass gave their own authority, like the heavy boom of an army sergeant's voice. The delicacy of the style of Louis XVI, that haunted the tentative fashions of the Directoire, disappeared. The keynote of the new decoration is given by the brilliant and determined contrast of clearly outlined ormolu on red mahogany, and the gorgeousness of crimson velvet and gold brocades.

A survey of the major arts will show that, in painting, classical themes shared popularity with those inspired by the Napoleonic wars in which the

note of dawning romanticism was obscured by the heavy periods of classic oratory. In the work of Prudhon survived some of the sentiment of earlier days, but in combination with the classic canon it resulted in a rather disagreeable, saccharine quality. Among the painters of the day only Ingres, in his early work, escaped from the banal by a close study of nature. The school is seen at its best in portraiture.

In sculpture the principal exponent of the classical school—occupying a position similar to that of David in painting—was the Italian, Canova, whose sentimental exercises in the antique manner were accorded, by his contemporaries, a fulsome meed of praise. As to France, the worship of the antique was so essentially superficial and so opposed to the true Gallic appreciation of form that few sculptors of any moment were produced at this time. An exception may be made for Chinard, whose remarkable gifts as a naturalistic sculptor in the genre of Houdon were only partially hidden behind the classical mask.

Contemporary criticism of architecture seems to have been based on the axiom that the structures of antiquity could never be surpassed. Therefore, the nearer a modern building came to that ideal, the closer it was to perfection. The Arc du Carrousel (1806), the Madeleine (begun 1807), and the Chambre des Députés (1807) exemplify this theory. Although correct in detail and proportion, they are almost entirely lacking in real architectural quality, owing to their second-hand character and to the basic unsuitability of form.

The quality of the new decoration has already been hinted at. In the hands of accomplished artists, such

as Percier and Fontaine, it often attains a great degree of refinement and formal distinction. But as shown above, the style was essentially one of parade, and when a lighter touch was tried the result was often ludicrous if not shocking. A limited vocabulary of classical motives—wreaths, paterae, frigid foliage, cornucopias, torches, urns, winged victories and Pegasi, swans and Psyches—is employed indiscriminately in bands or accents of uncompromising outline and little significance. This indiscriminate usage was deplored by Percier, but the new rich patrons of this decoration cared little so long as the effect was gorgeous and *à la mode*. It is only fair to note, however, that the workmanship was often greatly superior to the design, particularly in the accessories of decoration; the furniture of Jacob Desmalter and the metalwork of Thomire and Odiot are worthy of their predecessors.

With the collapse of the Empire in 1815, the *raison d'être* of the imperial style ceased to exist, as did also the central authority behind it. The style lingered on, however, under the Restoration, gradually losing what vigor and merit it possessed, rivaled by equally tasteless Gothic revivals and Oriental innovations.

During the Napoleonic régime the rest of Europe had little cause to celebrate a Roman triumph, yet the habit of looking to Paris for leadership in taste had become so thoroughly established that other countries followed her lead, even when the armies of Napoleon were overrunning their soil. Even England, the arch-enemy of Bonapartism, followed the trend, and some of the furniture for the royal residence at Windsor was produced by Jacob Desmalter in Paris. The Empire forms in England, how-

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ever, were tempered for a time by the delicacy of Sheraton, and in Germany the "Biedermeier" style showed somewhat the same character. But by 1830, decorative taste in every field had declined, as in Paris, to all kinds of standardless revivals.

Even had the Bonapartist dynasty succeeded in imposing itself permanently upon the French, it is doubtful whether the Empire style could have become the basis for a new tradition, as had that of Louis XIV. In the first place, it had come as an imposed style of predetermined limitations, with little relation to the actual life of the people. The Revolution had also destroyed the old source of constant and cultivated patronage, and several generations would have been required under the most favorable circumstances before it could have been replaced. The abolition of the guilds, commenced by Louis XVI in 1784, was completed at his fall. The consequent lapse of the apprentice system stopped the supply of skilled craftsmen working along traditional, slowly developing lines. Thus the way was prepared for slovenly workmanship and for ill-considered design since the abject copying of classic forms led naturally to superficial imitation of other styles of the past, when the novelty of the antique palled. The standards of artistic production were further depressed by another and even more serious factor. The Industrial Revolution, beginning in England in the last years of the eighteenth century with the steam engine of Watt and the power loom of Arkwright, initiated the era of quantity production and specialization. The artist-craftsman creating an object from the raw material was driven out of the market, for the factory product, standardized and

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cheaply assembled, made an irresistible appeal both to the pocket and to the untrained taste of the industrial *bourgeoisie*.

The French Revolution seems, therefore, but to have precipitated an artistic cataclysm already pre-ordained by radical, social, and economic changes of which the Revolution itself was only a symptom. The arts of the Renaissance, fostered by the order that produced them, were bound to pass with that order. The nineteenth century we can see as part of a great transition still in progress, and perhaps best expressed by the artistic conflict for which it stands.

CHAPTER II

GALLERIES F 18 AND 19

As Gallery F 18, the south balcony overlooking the main hall, offers little wall space, the exhibits here are limited to a few objects, among which may be noted tinted plaster busts of Voltaire and Rousseau by Houdon, and a large over-mantel mirror-frame in the Louis XVI style. With Gallery F 19 begins a series of rooms devoted principally to woodwork and furniture of the Louis XVI period.

On the left, as one enters Gallery F 19, is the woodwork of the enframement of a bed-alcove. Unfortunately, many coats of calcimine have obscured the original painting and gilding, but the quality of the carving may still be discerned. In proportions as in ornament this architectural fragment is a work of high order. The cornice has been restored, and two paintings substituted for lost originals in the roundels above the two small doors which gave access to the little rooms serving as *garde-robe* and *cabinet* behind the bed-alcove. In the opening are shown various decorative fragments and a sketchily painted canvas of a lady in the costume of the seventeen-eighties, seated on a couch with an embroidery frame at her side. Beneath the painting is a fine console, the mate of which is exhibited on the

east wall. The two carved panels on either side of the alcove are decorated with trophies symbolizing the continents of Europe and Africa, and must originally have formed part of a series.

Occupying the central position on the wall opposite the windows is a series of five panels painted with the light and graceful arabesques particularly favored by the decorators of this period. The inspiration for these designs came from Italian Renaissance sources, revived by the rediscovery of the lightly handled grotesques of Pompeii. But the eighteenth-century artist by his introduction of naturalistic floral devices in the form of garlands, knots, and delicate vine-like tendrils, developed an extremely individual form of decoration, highly characteristic of the Louis XVI style. Painted paneling of this kind played a much greater part in the interior decoration of the Louis XVI period than in the previous régime, and tended more and more to displace carving and gilding. In the upper part of the central panel is a medallion symbolic of winter; small allegorical scenes were not infrequently combined with arabesque motives. The panels in this group formed part of the wall covering of a small room, which must have suffered from neglect and weather, as the condition of the painting indicates. More than enough remains, however, to give ample evidence of the fine quality of the work.

On the same wall are two fragments of wood paneling, decorated with flowers painted on a cream-colored ground: the floral motives are of the type popularized by Ranson and called after him *ransonnettes*. Between these painted panels are exquisitely carved pilasters, originally painted and gilded.

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The arabesque designs of the late Renaissance type are in the style of Salembier, who published in 1777 and 1778 a series of patterns for arabesques, friezes, and foliage motives.

On the wall above are three over-door panels. That in the middle is one of a series ornamented with portrait medallions of famous architects; others of this set are shown in Gallery F 25. The panels on either side, together with a similar pair on the adjoining wall, represent the four seasons; this set is said to have come from the Château of Bagatelle (probably from the collections gathered there by the Marquis of Hertford, rather than from the original decorations carried out for the Comte d'Artois under the direction of the architect, Bellanger). The finely carved console has been previously mentioned.

The central feature of the north wall is one of the gems of the collection—a section of paneling with painted decorations of the most exquisite quality (fig. 142). In subject these paintings belong to that fantastic class of orientalia which formed such a large part of the stock-in-trade of the eighteenth-century decorator. To the *chinoiseries* and *singeries* of the early years of Louis XV was added the decoration *à la turque*, which differed in little but details of costume. This interest in the Near East was perhaps stimulated by the curious garb of the ambassadors of the Sublime Porte to the court of Louis XV. At any rate, the French decorators were not slow to realize the voluptuous possibilities of the Grand Turk and his harem, and the bearded sons of Mohammed and their odalisques enjoyed a considerable popularity. In the Morgan panels the center of the upper design is occupied by a medallion *en camaïeu* of a bashaw



FIG. 142. PAINTED PANELING
WITH DECORATION "À LA TURQUE"
FRENCH, PERIOD OF LOUIS XVI

THE PIERPONT MORGAN WING

and his wives, but the real Turkish motive is given by the amorini, sporting in turbaned fez and baggy breeches. Several other panels of this series are known (three in the Musée des Arts Décoratifs, Paris); it has been said that these panels came from a *boudoir turque* of Marie Antoinette at Versailles, but they are more probably from the *cabinet turque* of the Comte d'Artois in the same palace, now destroyed. The authorship of the panels is uncertain. They have been attributed in turn to Fragonard, Rousseau de la Rotthière, and, with more likelihood, to J. B. Leprince, who excelled in work of this kind.

The two adjacent arabesque paintings on canvas, attributed to the decorator, Le Riche, were originally in the mansion of the Duc d'Aumont, on the Place de la Concorde, now known as the Hôtel Crillon. The central medallions, again *en camāieu*, render homage in the favorite pseudo-classic manner to Friendship and the Arts. Both in composition and detail the panels are typical of the light and graceful style which preceded the advent of rigid classicism. Above are the two over-doors previously mentioned, and between these is a charming oval frame of the period enclosing a piece of tapestry representing a girl laying an offering of roses on the altar of love. The contemporary vogue for decorations of ribbons and flowers is exemplified by a set of painted walls, of which two are shown on this wall and the remainder between the windows.

In this gallery are six cases devoted to bibelots of the eighteenth century, mostly French and English. The Morgan collection of these carefully designed and delicately executed objects contains many fine examples of exceptional quality enabling us to under-

stand the degree to which they have been sought and treasured by the connoisseur.

Case A is devoted to *carnets de bal* (dance programs) of the late eighteenth century. The name *carnet de bal* has been given somewhat inaccurately to this form of bibelot. The gold and enamel case with its ivory tablets and pencil was probably used for a variety of purposes besides dance memoranda, and from the constantly recurring inscription —*souvenir de l'amitié*, or *de l'amour*— was evidently a useful form of keepsake and token of affection.

Among the more notable examples is one with a miniature portrait on ivory of a boy, attributed to Fragonard; another, particularly charming, is decorated with a pastoral scene in enamel representing *L'heureuse rencontre*. Others worthy of especial note are those attributed to Gault de St. Germain (pearl matrix with a miniature on ivory of the Graces) and to Louis Sicardi (a portrait miniature on ivory of Marie Antoinette) (fig. 143). Another with a miniature in grisaille on ivory is in the manner of Piat-Joseph Sauvage.

In Case B are arranged snuff- and comfit-boxes of the second half of the eighteenth century; these are for the most part French, but a small number are English. Small sweetmeat-boxes existed in Europe



FIG. 143.
CARNET DE BAL
MINIATURE OF
MARIE ANTOINETTE
BY LOUIS SICARDI

THE PIERPONT MORGAN WING

as early as the Middle Ages; but not until the seventeenth and eighteenth centuries, when the universal use of snuff made necessary the *tabatière*, did this kind of bibelot under the name of *bonbonnière* reach its greatest development. It was, at this period, a sign of rank and a customary formal gift from one person of rank to another. The most distinguished jewelers and goldsmiths were employed

in making these exquisite objects and the finest miniaturists furnished tiny paintings of consummate artistry. The decoration consisted of a setting of gold, enamel, and jewels, into which was often introduced a miniature scene or portrait in enamel or in water-color, protected by crystal.



FIG. 144. BOX WITH PAINTING
BY VAN BLARENBERGHE

The more interesting examples in Case B include two in bas-relief, one with a portrait bust of the Princess Marie de Lamballe by Clodion in *biscuit de Sèvres*, the other with a Wedgwood medallion after a design by Flaxman. There are three decorated with miniature scenes of festivals, battles, and landscapes on parchment by the famous van Blarenberghes, father and son. Among the finest portraits in this case are those of Louis XVI on ivory by Louis Sicardi and of Catherine II of Russia in enamel. Also worthy of notice is one with miniatures on ivory of Napoleon, the Empress Marie Louise, and the King of Rome, the last two by Isabey.

The collection of snuff- and comfit-boxes is continued in Case C, which contains mostly examples produced in the middle years of the eighteenth century. These boxes show in their decorative treatment the freedom of line and general lightness and flamboyancy of the period of Louis XV. These characteristics are, however, in the better examples subjected to the restraining influence of a simple geometric form, generally the oval, circle, or rectangle, although in a few instances the shape as well as the decorative treatment is ungeometric. There is also evident an extraordinary gayness and freshness of color which is usually lacking in the later Louis XVI boxes. In some, pearl matrix is used either as a ground or as inlay; miniature genre scenes (fig. 144) and flower paintings adorn others, and in several instances Chinese motives testify to the exotic taste of the period. A very fine example is decorated in *vernis Martin* with a pastoral scene. Especially delicate and feminine is a little snuff-box decorated with pink and gray enamel and a medallion of Maria Anna of Austria in *biscuit de Sèvres*.

Battersea enamel is well represented in Case D. The collection consists largely of different types of étuis; vanity-boxes, scent-bottles, snuff-boxes, and comfit-boxes. The name étui, which was originally given to any sort of case intended to enclose and protect any object from a large clock to a needle, was later confined almost wholly to small objects of the bibelot type. If enclosing but a single object, the shape of the étui usually conformed to that of the object, otherwise it could be more or less fanciful, as in the instance of vanity-boxes, *nécessaires*, snuff- and comfit-boxes. The vanity-box,

THE PIERPONT MORGAN WING

containing various articles essential to needlework and to the toilet, was during the seventeenth and eighteenth centuries much used by ladies and was worn attached to the belt. The ground colors most popular in Battersea enamels are rose, blue, green, and white, and the miniature seascapes, landscapes, genre and flower paintings that adorn them are framed for the most part in delicate gilt scrolls in relief. In the same case with these enamels are several exquisitely painted Sèvres plaques and a fine example of the *navette* (shuttle) which was used by ladies in making tatting.

Case E, under the windows, contains a miscellaneous collection of bibelots, mostly *étuis* of various kinds. Among the more unusual objects in this case are two *nécessaires* in the form of eggs. One of these holds articles necessary to the toilet and to sewing; the other encloses a rosary and a tiny book of devotions for Mass and Vespers. Two splendid *navettes* in gold and enamel, and a rare needle-case decorated in *vernis Martin* demand special notice.

On the console-table opposite the window is Case F in which is displayed a number of eighteenth-century scent-bottles of Meissen porcelain. These interesting little articles are mostly in the form of statuettes of whimsical expression and posture. The heads are ordinarily removable to permit the introduction of the scent, and the bottles were intended to be carried in a hand-bag or pocket or placed on a dressing-table as occasion demanded.

CHAPTER III

GALLERIES F 20, 21, AND 22

THE HÔTEL GAULIN BOISERIES

In 1922 J. Pierpont Morgan presented to the Museum the lavishly carved and gilded woodwork, with original mantels and mirrors, of a suite of three rooms—salon, library, and bed-chamber—from the Hôtel Gaulin at Dijon (figs. 140, 145, 146). These beautiful examples of French interior decoration in the Louis XVI period (about 1770–80) are installed in Galleries F 20, 21, and 22, with practically no change from the original plan,¹ and completed with furniture and other accessories of the period. Since most of the woodwork exhibited in the Morgan Wing is of a fragmentary character, these *boiseries*, as complete ensembles illustrating the rich interior decoration of the eighteenth century just before the exquisite grace and fantasy of the Louis XVI style was frozen into rigidity by the cold formality of neo-classicism, are particularly welcome accessions.

Jérôme Marlet, of a family of Dijonnais wood

¹One of the four windows in the library has been made into a doorway connecting with Gallery F 19. In the bedroom, the two windows originally flanking the alcove have been transposed to the opposite wall; the doorway opening into the salon has been moved from the present window wall to the wall opposite the mantel; and a new doorway provided to give access to Gallery F 23.

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sculptors, is credited with the design of the three rooms. Born August 26, 1731, he was probably in his forties when they were erected. Although of no great originality, Marlet was considered in his time the most capable sculptor of this important provincial center, and a considerable proportion of the decoration undertaken in Dijon at the end of the eighteenth century was under his direction. Marlet was a member of the jury of the École des Beaux Arts of Dijon from 1777 to 1789; he seems to have left the city about 1790; but later returned, becoming curator of the museum at Dijon in 1806, a post he occupied until his death on November 14, 1810.

The Hôtel Gaulin,² 11 bis rue Saint-Pierre, whence came the Morgan *boiserie*, is only one of a number of private mansions in which Marlet exercised his craft, but his work there seems to be particularly representative of his manner. The hôtel itself—originally constructed, it is said, for a certain Comte d'Auvillars—was built in the early part of the eighteenth century.

The first room of the series, entered from Gallery F 19, is the library (fig. 145), perhaps the richest of the three in the matter of decoration. The two bookcases, crowned with elaborately carved and gilded urns and garlands, are set out from the wall, much like those of the *Bibliothèque du Roi* at Versailles, practically all the remaining wall surface being taken up by doors and windows. The carving on the doors and framing members is particularly delightful in design and execution although, as in the rest of the

²Several decorations attributed to Marlet, that of the Hôtel Gaulin among others, have been published by Leon Deshairs in his folio volume: Dijon, Architecture et Décoration aux XVII^e et XVIII^e Siècles.



FIG. 145. VIEW OF LIBRARY

work, no great originality or distinctive quality of design is exhibited. The sculptured decorations of the four over-doors are emblematic of Architecture, Painting, Music, and the Mathematical Sciences. The beauty of the exquisitely carved ornament is greatly enhanced by the color and quality of the old gilding, which successive repaintings³ of the background have failed to destroy. So delicate is this work that in many ways it equals the best contemporary ormolu—for which, at a casual glance, it might be mistaken. In contrast to this intricate detail, the simplicity of the white marble mantel comes with somewhat of a shock. It may be assumed, in explanation, that the mantel was left unfinished since it has obviously been designed to be completed with gilt-bronze mounts, which for some reason or other were omitted.

The salon (fig. 146), although not quite so charming in detail as the library, is quieter, more architectural in design. Here again the doors are the finest part of the decoration—indeed, excellent examples of the Louis XVI style at its best. The original plaster lunettes above the four doors are without question by the hand of Marlet himself. They represent, somewhat in the manner of Sauvage, Wine, Gaming, The World as a Plaything of Love and Folly, and The Wheel of Fortune. These subjects are hardly obvious enough to have been chosen at random and most likely indicate that the main function of the room was to shelter a quiet game of ombre, piquet, or whist, with its appropriate accompaniments.

³Records of these repaintings in 1845 and 1859 have been left by the workmen themselves on the upper surface of the small brackets on the lower moulding of two of the over-doors.

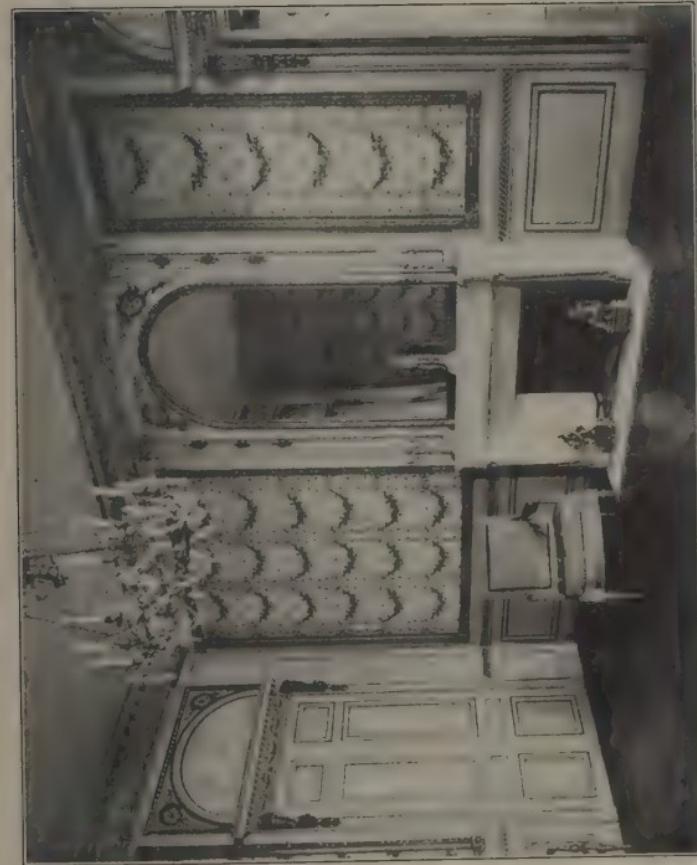


FIG. 146. VIEW OF SALON

We may be sure that this delightful little salon has seen more than one gay party with decorum carefully left outside!

Here, as in the library, the marble mantel has not been completed with the ormolu mounts for which it was designed.⁴ Opposite it is the customary wall mirror, beneath which is a beautiful console-table from the Hoentschel Collection. The walls of the salon are hung with a modern reproduction of a brocade by Philippe de la Salle, the master textile-designer of Lyons in the eighteenth century. Two of the chairs in this room are notable for their exquisitely carved decoration.

The bed-chamber (fig. 140) has suffered more than the other rooms at the hands of the renovator, who covered the original painted surface with many coats of calcimine, although fortunately the gilding has escaped. Originally the carved floral ornament was polychromed as well as gilded, but this polychrome decoration must have been eliminated shortly after the room was put up, to judge from the condition of the painting.

The chief point of interest is, of course, the charming enframement for the bed niche, with its channeled and gilded colonnettes and richly decorated lambrequin. This alcove entrance was originally flanked by two windows. The two little doors on either side of the enframement gave access presumably to a *garde-robe* or *cabinet* behind the bed niche. The carved and gilded bed now shown in the niche is of the period of the room, but does not come from Dijon.

⁴When the woodwork was removed, a drawing showing two schemes for the ormolu decoration of the mantel was found sketched on the plaster wall behind the mirror.

Unlike those in the other two rooms, the mantel in the bed-chamber is a complete and very fine example. Instead of relying on ormolu, the ornament is carved in the stone and gilded. The materials of the wall coverings and window curtains, as in the other rooms, are modern reproductions of eighteenth-century fabrics.

Although these rooms were made at Dijon, a center naturally of lesser importance artistically than the capital, whatever slight provincial flavor they have is not particularly localized. All over France, at this time, the decorators were doing much the same sort of thing and using the same motives in much the same way, following the engraved designs of Lalonde, Boucher *fils*, Prieur, and Forty, which enjoyed a wide circulation. The rooms may, therefore, be taken as representative of the best of their period, for in few places was achieved the perfection attained at Versailles and Fontainebleau—a perfection possible only with unlimited resources and the coöperation of a highly trained architect with the decorator.

CHAPTER IV

GALLERY F 23

THE HUBERT ROBERT PAINTINGS FROM BAGATELLE

The most important decorative paintings in the Morgan Collection are undoubtedly the six canvases by Hubert Robert (fig. 147) exhibited in Gallery F 23. These were painted around 1784 for a bathroom in the Château of Bagatelle, built by the architect, Bellanger, in a phenomenally short period at the order of the Comte d'Artois on a wager with his sister-in-law, Marie Antoinette. This little pleasure house underwent a variety of alterations in the stormy times during and following the Revolution, and these Robert paintings were removed sometime during this period. At one time in the possession of the Empress Josephine, the paintings were presented by her to her physician and sold by him to the Comte de Flaux.

Hubert Robert was one of the foremost decorators of his time. Having devoted himself, when at Rome, to drawing the monuments of its ancient glory, he returned to Paris well equipped to satisfy the fashionable craving for sentimentalized classicism. When the Revolution came, Robert shared the misfortunes of his aristocratic clients, and spent ten months in

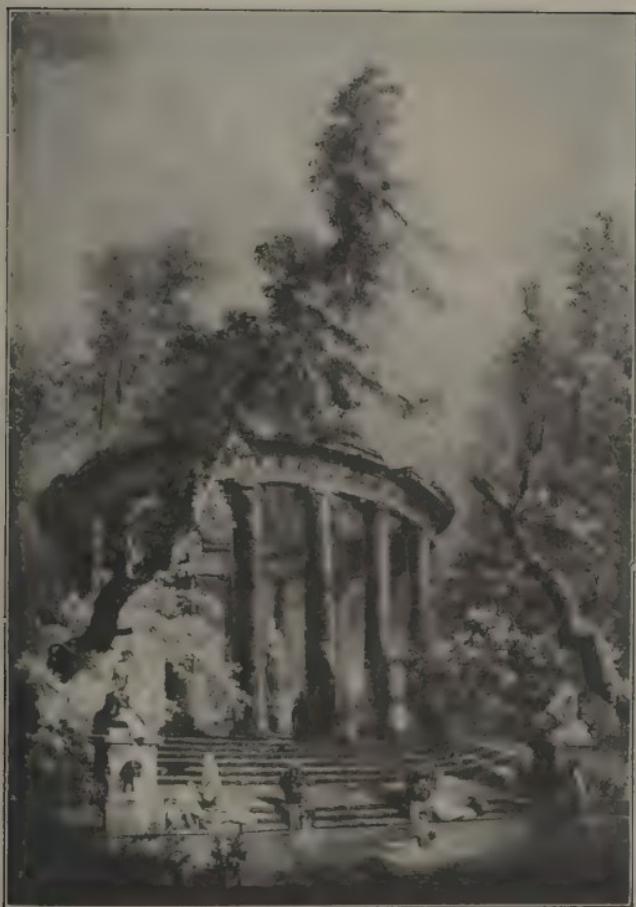


FIG. 147. PAINTING
BY HUBERT ROBERT

THE PIERPONT MORGAN WING

prison, escaping the guillotine only through a mistake of the jailer.

These six panels seem to have little connection so far as their subject is concerned, although they are about equally divided between scenes of natural grandeur and the picturesque romance of ancient buildings. Only one, *The Cave*, is signed and dated "H. Robert, 1784"—which would also be the approximate date of the rest.

The paintings are characteristic of the artist at his best. In the painting of architectural ruins, Robert surpasses his contemporary, Panini, both in quality of color and in delicacy of handling. *The Swing* and *The Bathing Pool* show much the same spirit that inspired the decorative work of Fragonard. The range of colors is limited; with the exception of the green of the foliage, the effect of color is secured mainly by skilful oppositions of neutralized blue and orange tones.

These paintings and four others, exhibited in Galleries F 11 and 18, enable the visitor to form a good idea of Robert's style, and to understand the great popularity which he enjoyed in his day. For his was the perfect combination of the sentimental love of *paysage* taught by Rousseau and the pseudo-intellectual passion for classical ruins which resulted from the archaeological discoveries of the middle of the century.

Such paintings as these were intended to be an integral part of a wall treatment and are shown here framed in a simple paneling to which are added a delicately carved white marble mantel of about the same date as the paintings, and a wooden over-mantel and mirror of a rather earlier type (both from the

GALLERY F 23

Hoentschel Collection). The four medallions of profile heads executed in low relief in plaster on a red marble background, each in a charming eighteenth-century wooden frame, were probably intended to represent the elements: earth, air, fire, and water.

CHAPTER V

GALLERY F 24

In Gallery F 24 the Hoentschel Collection of wood-work and decorative paintings is continued. The most interesting pieces here are perhaps the large mirror-frame and a door panel (fig. 148) rescued from the palace of the Tuileries, when the Pavillon de Marsan was burned in 1871. The door with enframing trim, occupying the center of the south wall, comes from an unknown source, and is a few years earlier in style than the Tuileries panels. The fine quality of the delicately sculptured ornament and the perfection of the gilding on these superb examples of Louis XVI woodwork equal the best bronze-work of the time, and recall in many ways the craftsmanship of the famous *ciseleur*, Gouthière. The door on the south wall is said to have formed part, originally, of the same decoration as the over-doors of the architects mentioned on page 338. To the right of the door is a small carved oak panel, intended as a sculptor's model for an arabesque design of a type we have already seen approximated by the painter. Above this is a skilfully executed sketch for an over-door panel, and a canvas in the manner of Boucher in which the amorini so dear to

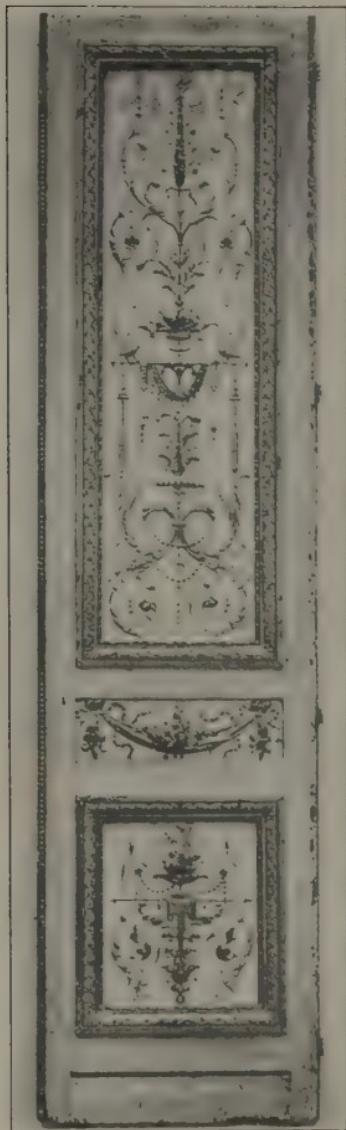


FIG. 148.
LOUIS XVI DOOR PANEL
FROM THE TUILERIES

THE PIERPONT MORGAN WING

the eighteenth-century decorator enact an incident in the story of Pygmalion and Galatea. Balancing this is a decorative still-life, probably used as an over-door, painted in the manner of Mme. Vallayer-Coster. Between this and a panel carved with an emblem of summer is a charming little grisaille painting of sporting cupids. Attention is also called to the carved and gilded over-door panels, with painted medallion inserts. These came from a house in the rue Antoine, Paris; the paintings show the dress fashionable in the early years of Louis XVI and are by an unidentified artist of the period.

The center of the next wall is occupied by the Tuileries mirror, below which is a side-table of about the same date but from another source. On the table is a large ormolu clock with an allegory representing Love and Time. The finely carved ornament on the mirror-frame is typical of the late neo-classic phase of Louis XVI design. On either side of the mirror are various decorative canvases. The painted door panel to the left, with a medallion of a cupid and dove *en camaïeu*, belongs to the same series as two now in the Musée des Arts Décoratifs, Paris. In the corners are two plaster torchères in the form of girls carrying cornucopias.

The panel from the Tuileries (fig. 148) on the north wall is half of a double-leaf door. Its decoration is identical in character with the mirror-frame, and if not from the same room, it is at least from the same suite. Some of the trim, as may be seen, still bears the marks of the fire caused by the communist riots. To the right is a delightful painted arabesque attributed to J. B. Huet; as an example of technique this is well worth careful study. The canvas on the

GALLERY F 24

left (fig. 138) was either part of a folding screen or a model for a tapestry panel.

On the window wall may be noted a graceful oval frame, a three-branched wall *applique* of carved and gilded wood, and an exquisitely carved wall console. A case in the center of the gallery contains some notable examples of Louis XVI wood-carving, several of which were probably intended as models for larger panels.

CHAPTER VI

GALLERY F 25

Another panel of the Tuileries set, mentioned in the preceding chapter, occupies the central position on the wall to the right as the visitor enters Gallery F 25. With the exception of part of the border moulding, it is in excellent preservation, and well exemplifies the exquisite workmanship found up to the very end of the Louis XVI period. The two white and gold panels shown on the same wall are of about the same date; the detail, which is reminiscent of Salembier's designs, is delicately handled, but the composition as a whole is weak.

The two carved wood over-doors belong to the "architect" series, previously mentioned in connection with Gallery 19. Typical of the decorative painting attributed to Mme. Vallayer-Coster are two canvases showing an ormolu-mounted vase surrounded by musical attributes. Below one of these in a finely carved frame is a painting of a road scene attributed to Casanova, who furnished many cartoons of similar subjects to the Beauvais factory. The vogue for paintings skilfully imitating the appearance of a bas-relief was especially cultivated by the painter, Piat-Joseph Sauvage, to whom is attributed the little grisaille of an autumnal sacrifice shown

below. To him also is ascribed the small canvas imitating a bronze plaque. The taste of the time is delightfully expressed in these paintings of children engaged in occupations symbolic of the seasons or in classical rites.

Many examples of this genre are on the adjoining wall. Two of the panels, representing the Triumph of Bacchus, are versions of an identical design, carried out in different sizes. In the center of these small canvases is a damaged fragment of a wood panel, carved in unusually high relief. The typical Louis XVI console-table below exemplifies in the use of the lion's paw the revival at this time of many motives characteristic of the style of Louis XIV. On each side of the console are two trophy models, presumably emblematic of outdoor and indoor music and of the occupations of fishing and farming.

The shop-front (fig. 150) forming the north wall was originally part of the façade of No. 3 Quai Bourbon, Paris. Its design represents the phase transitional between the styles of Louis XV and Louis XVI found in many of the engraved designs of Boucher fils. The form of the transom over the



FIG. 149. PAINTING ON CANVAS
IN GRISAILLE

THE PIERPONT MORGAN WING

entrance retains the curvilinear quality of the earlier period and much of the detail is of the pseudo-classic type popular in the first half of the century. The faience exhibited in the windows is mostly from the manufactories of Sceaux and Marseilles and shows the imitation of Strasbourg patterns. These ceramic exhibits are part of the Le Breton Collection shown in Gallery 17. On the window wall are a few decorative panels of the period, and two globes, terrestrial and celestial, of early nineteenth-century English make.

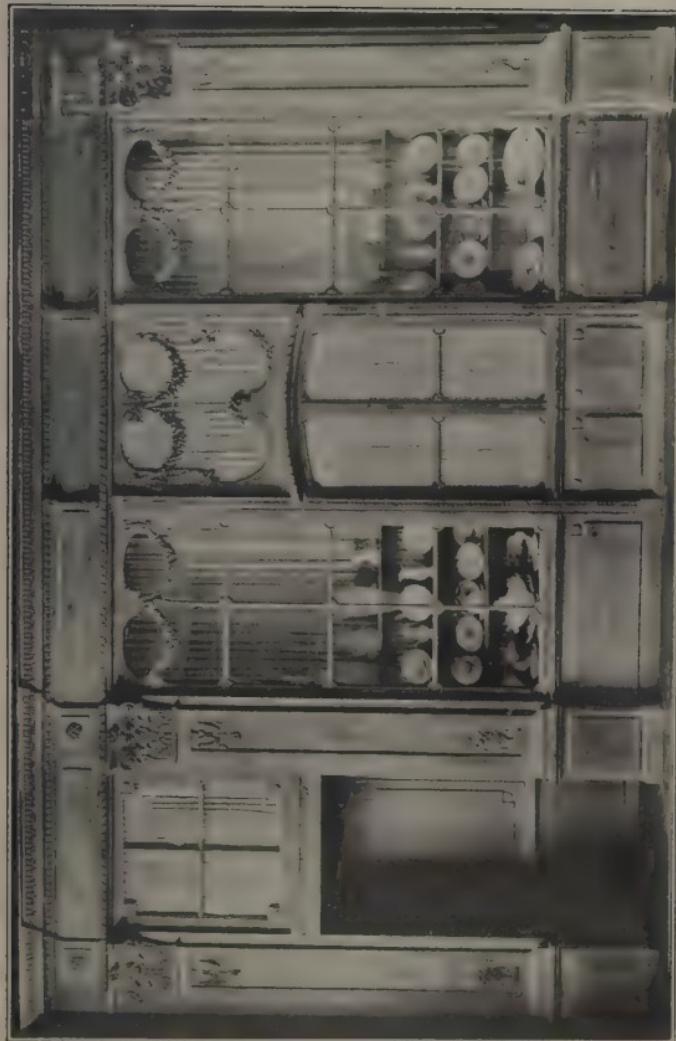
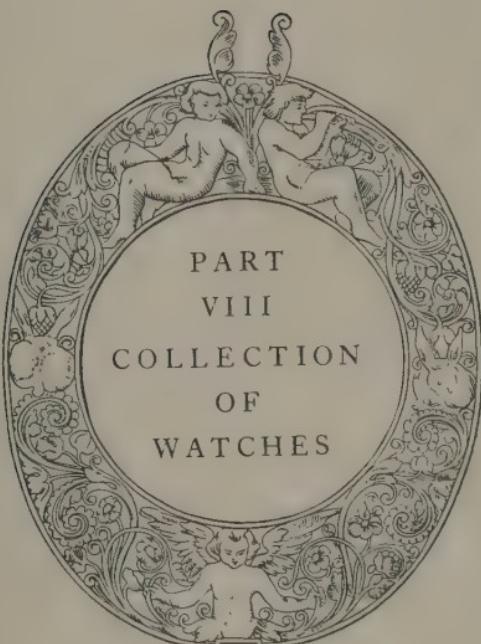


FIG. 150. LOUIS XVI SHOP-FRONT



PART
VIII
COLLECTION
OF
WATCHES

GALLERY F 26

The collection of watches¹ is exhibited in four cases in Gallery F 26. It is composed for the most part of two large private collections, that of Carl Marfels, one of the foremost students of horology in Europe, and that of the late F. G. Hilton Price, an enthusiastic amateur. The collection gives the student a complete illustration of the progress of horological art in examples of the finest quality, many of which have the interest of historical associations.

The industry of watchmaking was begun early in the sixteenth century. The portable timepiece was, of course, a normal development from the small table-clock. Peter Henlein (Hele), a locksmith of Nuremberg, invented a clock with a mainspring which permitted its use in traveling. This must have been about the year 1510, for in the Appendix of the *Cosmographia Pomponii Melae*, published at Nuremberg in 1511, there is a Latin passage which translated reads: "Every day now they invent more subtle things; Peter Hele executes watches made of iron with many wheels that, however they are worn, either in the stomacher or in the purse, will show and strike the hour during forty hours."

All these early watches were entirely of iron or steel

¹The numbers throughout this chapter refer to the J. Pierpont Morgan Catalogue of Watches, by G. C. Williamson.

THE PIERPONT MORGAN WING

(a little later of brass). One of them, a gilt metal watch in a drum-shaped case, and having a mechanism of iron, dating from about 1550, is No. 103 (Case D) and comes from Nuremberg (fig. 150). The type of watch known as the *Eiuh* or Nuremberg egg (so called from its shape) which is first mentioned in 1600, is represented by No. 102, dating from about 1620 (Case B).

These primitive watches were necessarily inaccurate until, in 1525, an invention for equalizing the force of the pull on the main spring, known as the fuzee and due to Jacob Zech, definitely overcame this difficulty. The fuzee is still in use today.



FIG. 151. TABLE WATCH
NUREMBERG, ABOUT 1550

Watchmaking was introduced into Geneva, a city where the industry is still famous, by Charles Cusin

in 1585. The watch- and clock-makers of Paris were granted a charter as early as 1544 by Francis I, and from that time on formed a close guild. Though the collection contains no works of the original members of the Paris guild, it contains a specimen by David Ramsay (fig. 152) (No. 129, Case A), the first master of the English watch- and clock-makers who formed themselves into a company in 1631 under a charter granted by Charles I. The work of five of Ramsay's contemporaries is also to be found in the collection (Nos. 132-7, 140-1, Case A), as well as several British watches predating the formation of the guild.

English watchmakers are responsible for several technical improvements. Thus Daniel Quare, watchmaker to George I (Nos. 164-6, Case A), invented the repeater action in 1676, and, more important from the lay point of view, the minute hand in 1691. George Graham (1695-1750), who invented the mercurial pendulum and the "dead beat" escapement, is represented by the dial of watch No. 163, and John Ellicott, inventor of the compensation lever pendulum, by Nos. 187-8 (Case A).

German, Austrian, Dutch, Flemish, Swiss, Italian, and Russian watches are also to be found in this collection.

Though interesting for technical reasons to the student of watchmaking, the collection is also of interest to the general visitor for historical reasons in a wider sense, as well as for the beauty of the work on the cases. For instance, the watch by Ramsay (Case A) is notable for the Limoges painted enamel decoration of the case (fig. 152), possibly by Joseph Raymond. Limoges enameled cases of this period are exceedingly rare.

The later style of enameling (fig. 154) is very well represented. No. 48 (Case B), for instance, is probably by the celebrated Robert Vauquer of the school of Blois. The scenes depicted are from the story of Cleopatra, and are rendered in the characteristic seventeenth-century manner. This piece



FIG. 152. WATCH
BY DAVID RAMSAY
DECORATED WITH
LIMOGES ENAMEL

may stand as typical of all such work. The Huaud dynasty of Poitiers goldsmiths is represented by no less than seven pieces, though these are of unequal merit. The watches with engraved silverwork (Nos. 102, 106, Case B) are aesthetically among the most pleasing in the collection.



FIG. 153. WATCH
BY D. VAUCHEZ

which appeared first about 1650.

Among the watches of particular interest from association or other reasons are the following:

No. 55, Case B. Made for the Regent, Philip of Orléans.

No. 64, Case B. Made by D. Vauchez of Paris in 1783 (fig. 153); one of twelve in commemoration of the ascent of the first Montgolfier balloon. (Of these twelve only the Morgan watch and one other are known to be in existence today.)

No. 70, Case B. Gold repeater and musical watch, presented by Napoleon to Murat after the battle of Marengo (1800).

No. 78, Case B. Case enameled by Christophe Morlière, one of the most noted enamelers of the school of Blois, c. 1650 (fig. 154).

No. 81, Case D. Watch set in a large metal clasp-knife, French, eighteenth century. Maker: Boulay, c. 1780.

No. 98, Case B. Case enameled by Jean Pierre Huaud with a portrait of the Great Elector.

No. 131, Case A. Case of a watch presented by King James I to the first Lord Brooke, c. 1620.

No. 137, Case A. An "East" watch, one of a type often given as a prize in the tennis tournament by King Charles II.

No. 143, Case A. Presented to a duke of Bavaria, probably the famous Prince Rupert, on the occasion of his creation as a Knight of the Garter in 1663.

No. 228, Case B. Watch in the shape of a book, by Diet Maye of Basle, c. 1570.

No. 229, Case B. Watch in the form of a tulip, by Sermand of Geneva, recalling the tulipomania of the seventeenth century.

No. 244, Case A. Watch carried by Sir Walter Scott.

In addition to the collection of watches Gallery F 26 contains a number of French eighteenth-century



FIG. 154. ENAMELED
WATCH-CASE
BY MORLIÈRE

THE PIERPONT MORGAN WING

picture-frames of fine quality, more of which may be found in the corridor leading to Gallery L 6, and in various of the other galleries devoted to French art. Two cases, one on each side of the entrance to the American Wing, contain fragments of carved ornamental detail. That on the left holds examples of floral decoration in the Louis XVI style, that on the right covers the entire eighteenth century. Elsewhere in the gallery is an elaborately carved and gilded sedan-chair, probably Venetian of the second quarter of the eighteenth century, and a series of four French seventeenth-century terracotta terminal figures representing mythological personages.

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